

SEPTEMBER 2, 1916

TEN CENTS

THE NEW YORK CLIPPER



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NASHVILLE

TENN.

By WALTER DONALDSON

COMMON SENSE TOPIC

Do you think that any business man, firm or corporation would spend thousands upon thousands of dollars, week after week, for advertising, clerk hire, rent, light and a large staff of efficient professional men in the home office and out-of-town branches for the purpose of promoting and popularizing two songs if those two songs did not warrant the enormous expenditure?

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Don't you think it would be worth while to call at our office, if you are in New York or Chicago, and hear these two great songs? It will only take a few minutes of your time, or if you are on the road, just drop us a line, and you will receive copies by return mail.

If you sing, you can rest assured that these two songs will fit you and if you put them in your act, they will stay there all season.

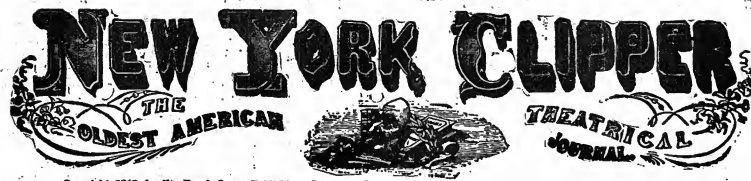
BROADWAY MUSIC CORP., WILL VON TILZER, Pres.
150 W. 42 ST., NEW YORK, N. Y.

DO WHAT YOUR

MOTHER DID

(I'LL DO THE SAME AS YOUR DAD)

By WILL DILLON and ALBERT VON TILZER



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FRANK QUEEN, 1863.

NEW YORK, SEPTEMBER 2, 1916.

VOLUME LXIV.—No. 30
Price, Ten Cents.

NEW HOUSE FOR FOX.

WILL BUILD ON SITE WHERE HE STARTED.

BIG AMPHITHEATRE TO SEAT 5,000.

William Fox has leased from Solomon Schindler for a period of forty-two years, the properties, 326 to 138 East Fourteenth Street, and 328 to 131 East Thirtieth Street, New York, on which he will build a modern theatre with a seating capacity close on to five thousand.

This is the site of the Dewey Theatre and the Unique picture house, which was formerly Fox's Music Hall. The entrance will be on Fourteenth Street, with stores on either side, having a depth of sixty-five feet.

The new theatre will be constructed from the plans of Thomas W. Lamb, architect, who designed the other Fox houses.

The building work will be under the personal supervision of William Fox, who is in the employ of William Fox, and supervised the building of the Ambros, Columbia, Rector and Riverside Theatres.

Mr. Fox has the Academy of Music, which is across the street from the new theatre, and also controls the City, which is five doors away.

The total rental for this new project reaches the enormous sum of \$100,000. The Dewey Theatre was the house where William Fox originated five and ten cent vaudeville in the East, and in the past eight years he has built theatres in various portions of Greater New York, with big seating capacities, at popular prices.

The block on which the Academy of Music and Tammany Hall stand on East Fourteenth Street will be torn down in a few years, but Mr. Fox only a short while ago secured a new lease for the Academy.

The new theatre will be ready in March, 1917, and the fact that William Fox is building it is a guarantee that it will be thoroughly up-to-date.

"DOG DAYS," YET CLEVELAND THRIVES IN NEWARK, N. J.

While the epidemic has put a crimp in the amusement business in these parts, W. A. Cleveland has been holding his own over Newark way, if one is to judge by the bookings he has been making during the past few weeks. With contracts for fairs, North, East, South and West, together with his parks, theatres, etc., as many as two hundred people have been constantly on the books, and among the many playing the time at present may be found the Glee Club, the Young Men's Association, Morse Bros., John Lemuel, Taylor and Taylor, Mademoiselle Paula, Pryor and Clifford, Coastal Trio, Youngs, Three Vandermere, Cannon's Cockatoo Circus, Ford and Clifford, Bob Dale, Ostrander, Mass Onda Japs, Beel and De Maria, the Danabans, Harry Albert, Murray's Dogtown Calaret, the Harpels, Brown and De Mont Musical Comedy Co., Three Armstrongs, Ella Le Vall, Ross Brothers, La Belle Carmen, Chas. De Cane and Co., Three Vandermere, Chas. Dieghan, Roy A. Finch, "A Woman's Honor" Co., D'Estele Sisters, Howley and Carl, the Ruffins, Midlan and Sullivan, the Roberts, Mattie and Young, Florence and Mabel Imman, the Traubs, and the Four Kelly Girls.

Mr. Cleveland now books the Legris (formerly Proctor's), Newark, where fourteen to eighteen acts are played weekly.

AITKEN SUED FOR RENTAL.

Harry Aitken was made defendant in a suit begun against him in the Supreme Court last week

by Charles Frohman, Inc., Al. Hayman, Marc Klaw and Abraham Erlanger, for \$5,000. The plaintiffs allege that amount is due them as sub-lessees of the Kalkreuth Theatre to Mr. Aitken from Aug. 9, 1915 to Aug. 31, 1916.

The \$5,000 represents the amount which should have been paid the first of this month, and which the plaintiffs charge has not been paid.

TO CORRESPONDENTS.

All matter intended for publication in THE CLIPPING dated Sept. 9, must reach this office not later than Friday morning, Sept. 2, to insure insertion.

OPENING OF KEITHS HOUSE POSTPONED.

The Keiths houses in New York opening have been postponed on account of hot weather and lazarlike paralysis. The Broadway, Brooklyn opens Sept. 4; Alhambra, Sept. 11; Columbia, Sept. 18; Orpheum, Brooklyn, Sept. 18.



TINY ARMSTRONG AND ARCHIE STROUSE, in their "Modern Mixture," in vaudeville.

PLAYERS OPEN DRAMATIC SCHOOL.

The Washington Square Players, headed by Clara Tree Major, formerly of the London Academy of Dramatic Art, will open a dramatic school some time in October, and will conduct it in conjunction with their repertory season at the Comedy.

The pupils will have small roles in the plays presented by the Washington Square Players, in glee performance. Special instruction in fencing and dancing will be given.

"IN THE MAYOR'S OFFICE."

The above is the title of the new sketch written by John R. Hawley, which had its initial production in San Francisco. The act contains five people, and will be brought East by Chas. Richmond.

"A PAIR OF QUEENS."

Ang. 25.—H. H. Frasse presented "A Pair of Queens" at the Shubert, this city, tonight. It is described as a new farce in three acts by Otto Harbach, A. Seymour Brown and Harry Lewis, who besides providing a new story based on the midnight visit of two young married men to a famous Broadway restaurant, have created a new character in the role of Martha, a sister, played by Maude Egan, who scored no decided success in "A Pair of Queens" two years ago.

Mr. Frasse has assembled a splendid cast, which includes: Edward Ahearn, Joseph Santini, Kathleen Clifford, Frank Modlin, Hugh Cameron, Miss Kate Hagins Connelly, Charles Butler and Carleton Macy.

"A Pair of Queens" has been staged under the direction of Robert Alton. It is to be produced, Conn., for one night prior to its New York premiere in the Longacre, Tuesday, Aug. 29.

COST OF "LITTLE MISS SPRINGTIME."

Klaw & Erlanger have engaged Bert Petras for the role of Boekis in "Little Miss Springtime," the new musical play by Guy Bolton and Edward Kishner, which will have its premiere early this month, and will be seen in New York at the New Amsterdam, on Sept. 26.

The company, which is now complete, includes, besides Miss Petras, George MacFarlane, Georgia O'Kearney, John R. Hazard, Zola Intropoli, Chas. Mackie, Ted Follen, Fred Allen, Ada Wood, Harry Llewellyn, and many others. Rehearsals are in progress at the New Amsterdam Theatre, under the direction of Herbert Graham and Julian Mitchell.

"PENDENNIS" REHEARSALS.

John Drew will return from Southampton Monday, Sept. 4, to meet the company engaged for his new play, "Major Pendennis," and to take part in the first rehearsal of this comedy. The first week in October has been fixed upon for Mr. Drew's annual New York appearance. Caroline Dudley has been engaged by John D. Williams as special designer for the costumes and scenery of the Langdon Mitchell comedy, "Major Pendennis," in which Mr. Drew will appear as the Major. The play will be staged under the direction of B. Ida Payne.

STREAMER WILL FILED.

The will of Volney Streamer, actor, and for years librarian of the Players, was filed for probate last week in the New York County Court. His residuary estate, valued at \$1,000, goes to the Actors' Fund Home, at Staten Island. His books, pamphlets and pictures relating to the drama are bequeathed to the Players.

"FAVERSHAM'S GENERAL MANAGER."

George H. Brennan has been engaged by William Faversham as the general manager. It is the intention of the star to present the Le Gallienne version of the music drama, "Oratorio," at special matinees, probably at the Metropolitan. "Getting Married," George Bernard Shaw's comedy, will be produced in October, and a Shakespearean festival in the Spring.

ANOTHER NEWSPAPER MAN.

Sam Hittor, now a New York theatrical paper, is a proud father of a new baby boy, ten pounds.

BACK AT WORK.

N. V. Granlund, press agent of the Loew Circuit, will return to his desk Sept. 4.

BUSY WEEK FOR FIRST NIGHTERS.

SEVEN NEW SHOWS AND ONE REVIVAL.

DRAMA, COMEDY, FARCE, MUSICAL SHOW AND SPECTACLE IN LIST.

The week of Aug. 28 promises to be one of the busiest of the season of 1916-17 for New York theatregoers in general and first nighters in particular.

Monday night, Aug. 28, began with "Somebody's Language," in which James Stewart is starring, and which opened at the Forty-eighth Street Theatre. On the same night "Bybill" was revived at the Empire. This, an excellent comedy of a record breaker, in that it was the first time a musical show had ever been presented at this house producing house of the late Charles Frolo. The Longfellow followed Tuesday night with "A Pair of Queens," a farce in which three authors contributed their services.

On Wednesday night the Playhouse opened with "The Man Who Came Back," and on the same evening, at the Forty-fourth Street, "The Girl From Brazil" will be seen.

One of the big events of the week will be the opening of the Hippodrome with a new show entitled "The Big Show." This will occur Thursday night, Aug. 31. On the same date "The Flame" will be given at the Lyric.

As an almost week-end offering, "Fast and Grow Fat" will be presented at the Globe on Friday night.

On paper this is a very formidable array of productions which, when added to those already running, should furnish a list from which the local public can draw entertainment for some time to come.

NEW RELIANCE THEATRE.

OAKLAND, Cal., Aug. 28.—The new Reliance Theatre, at Clay and San Pablo Avenue, will be opened to the public tomorrow afternoon. The management has to take the best of the output of the film world in feature pictures. According to A. J. Vastrom, who has long been here, the theatre will be equipped with one of the finest orchestras organs obtainable.

AMES' LITTLE THEATRE PLANS.

"Hush!" is the title of the comedy which will inaugurate the season of Withrop Ames' Little Theatre, on Oct. 2. It is the work of Violet Fern, who has found a novel theme and treated it with a shrewd touch. There are two principal roles in "Hush" and these have been entrusted to Estlin Woodward, who will make her debut on this side of the water, and an excellent comedy has been seen here with the Irish Players, and last year in Galworthy's "Justice." "Hush!" is described as a humorous production of little shame, a satirical slap at extreme prudence.

At the Little Theatre Mr. Ames hopes to produce four new plays. In the case of the demand for the continuance of any of these plays he will transfer it to the stage of some other playhouse, thus making the Little Theatre his main producing plant. Granville Barker has written, especially for Mr. Ames, a farce called "The Music Dance," inspired by the well known "The Wines of France." By Robert Louis Stevenson and Lloyd Osbourne. This is a farcical play in twelve scenes, thereby necessitating the use of the revolving stage. Production of to-day, an excellent comedy of the two contending forces of suffragettes and their opponents has furnished Mr. Hurbut with the inspiration for his play.

As an offset to the comedies chosen for production, Mr. Ames hopes also to present a play by John Masfield, entitled "The Japanese," that should afford a striking contrast. This is a Japanese tragedy based on the historic story of the peacock Ronin.

For the children's afternoons, which have heretofore been such a delightful feature of the playhouse, Mr. Ames has found what he believes to be a genuine novelty. He will present a modern treatment of marionettes such as was recently the sensation of the European continent. Of course marionettes are so novelty in this country. A few years ago, some Italian marionettes found favor here and created a ripple of interest. But the marionettes which will be shown for the first time

on this side of the Atlantic at this theatre, are, like the Munich marionettes, destined to be without precedent in the annals of popular entertainment. The children's hours will be assigned to Monday, Tuesday, Thursday and Friday afternoons and Saturday matinees. The evening bill will be continued irrespective of these juvenile performances. At the Wednesday and Saturday matinees the bill of the regular subscribers and persons will be the same as at night.



WM. GIBSON AND TEXAS GUINAN, in "Vandellie."

ARLISS IN "PAGANINI."

Klaw & Erlanger and George C. Tyler will present George Arliss, in "Paganini," by Edward Knoblauch, at the Criterion Theatre in September. Last season "Paganini" was presented in some of the larger cities of the East, and was highly praised.

The company surrounding Mr. Arliss will include Margery Maude, the daughter of Cyril Maude; Sara Biala, Mrs. Arliss, Leslie Dutton, Charles Harbord, Edgar Kent, B. Leigh Dunn, Dudley Digges, John Butterfield and Fred Nicholas.

PLAYHOUSE PLANS PREPARED.

PHILADELPHIA, Aug. 28.—Manager J. Fred Zimmerman is having plans prepared by the Hoffman Co. for a handsome playhouse, which he will have erected at Fourth and Edgemont Streets, Chester, Pa.

The theatre will contain one gallery in addition to the auditorium, and will occupy a plot 110x225 feet. The seating capacity will be 2,500.

CRESCENT SOLD AT AUCTION.

The Crescent Theatre, in the Bronx, was offered in forcible proceedings last week in an action by J. M. Haffen against the Vion Amusement Co., to secure a judgment of \$29,948. The property was acquired by Hattie Leshenberg on a bid of \$5,000 over a prior mortgage of \$175,000 and interest.

TO RAISE PRICES?

PHILADELPHIA, Aug. 28.—Managers of nearly all of the popular priced vaudeville houses met last week to discuss the question of increasing the prices of admission. Heretofore the prices have been ten and twenty, and the intention is after the first of September to make the prices ten and twenty-five cents.

DITIE CO. AIDS STRANDED CO.

The Ditie Musical Comedy Co. opened Monday, Aug. 21, at Beacon Park, Webster, Mass., following the Kabelle Comedy Co., which was stranded there. The Ditie Co. made a collection, which covered board and transportation.

TWENTY-FIVE YEARS AGO.

LOTTIE WILLIAMS had her picture on the front page of THE CLIPPER.

Doc MILLER was married to Lottie Aymar. GEORGE HOGAN and FRED HART, acrobats, were killed.

MONSIEUR H. ROBERTS was in Paris, France. TWO PARK PLACE, New York, disaster caused the loss of a lot of theatrical costumes.

J. M. McLEATH, theatrical architect, died. NEW PLAYERS: "Mr. Macaroni," "The Fire Patrol," "Tadpole," "Black Magnolia," "Captain East," "Night and Morning," "Cassio," "Innocent," "Uncles and Aunts," "Original Bait."

W. R. COLLIER was manager of the Mammoth Pavilion, One Hundred and Thirtieth Street and Third Avenue, New York.

J. H. HAVELY presented Billy Emerson's Minstrels.

HELEN MORA was staging "The Old Race Course," "The Pride of Battery B" and "Drive It Away, Boys."

FRAWLEY AND CURRIE HEAD NEW PRODUCING CO.

T. Daniel Frawley, long a producer for himself and in association with various managers, and William H. Currie, formerly of the producing firm of Broadhurst & Currie, are president and secretary and treasurer, respectively, of the June Amusement Co., a new corporation which will shortly be active in the producing field.

The first production sponsored by the new concern will be "The Right Little Girl," a comedy in three acts by Mrs. Charles Doremus and Leopoldus H. Forster. For the leading role in this play, which will be produced out of town in October, June Keith has been engaged. It is the intention of Messrs. Frawley and Currie to surround Miss Keith with a cast of well known players.

"The Right Little Girl" and subsequent productions will be staged under the direction of Mr. Frawley.

Mr. Currie's activities in the new concern will not affect his connection with Joseph Brooks, with whom he is now associated as manager for Taylor Holmes.

MISS TAYLOR OPENS SEASON OCT. 5.

Laurette Taylor will appear in New York, Thanksgiving week, in a series of three plays by her husband, J. Hartley Manners. These plays are "The Harp of Life," "Happiness" and "The Winding of Eve." Her road tour, which began in Atlantic City, Oct. 5, includes Washington, Detroit, Rochester, Syracuse, Cleveland and Philadelphia. She will play "The Harp of Life" in these cities.

Last Spring she appeared in "The Winding of Eve." The company provided by Klaw & Erlanger and George C. Tyler for Miss Taylor's support includes Philip Morris, W. J. Connelley, "The Great" Fagot, Lynn Fontanne, Dion Titherage and Violet Kemble Cooper.

JOE WELCH, IN "THE PEDDLER."

A revival of "The Peddler," with Joe Welch in his original role, is interesting Brooklyn playgoers at the Grand Opera House, where the new International Circuit policy went into effect, Aug. 26, under management of Chas. W. Daniels. Sunday vaudeville concerts will be in order throughout the season.

JAMES J. LOWRY DEAD.

"Jim" Lowry, well known in old time variety, and later as a burlesque comedian and manager of his own company, was a member of the firm of Stutler, Jacobs & Lowry, in the Empire Circuit, died suddenly on the operating table at the Brooklyn Hospital, Aug. 25.

SUES FOR DIVORCE.

CINCINNATI, Aug. 26.—Herschel C. Weiss, who claims to be an actor, filed suit for divorce, here this week, against Wanda Weiss, whom he married in 1908.

WILL OF MRS. FRED NISLO FILED.

The will of Josephine O'Neil Nislo was filed Aug. 25, in the Surrogate's Court, New York. The will, which is dated June 5, 1912, provides that her property be held by her mother, Helen F. O'Neil, in trust, for the support of Frederick Nislo Jr., her infant son.

PALACE.

ELMER F. BOUGH, Mgr.

Adelaide and Hughes, with their company of dancers, again walked away with the show, their second week here. Desiring to see America's premier dancers, this happy combination lends class to any program. Monday evening they seemed to work better than ever, with the result that they received one of the warmest receptions in their entire career. "The Garden of the World," a new dance written by Mr. Hughes, proved the same success as last week.

Grace La Rue, with Charles Gillen at the piano, in her third week here, still retains her popularity. She offered an entirely new repertoire of songs, featuring "Shades of Night" for the first time with marked success. Other successful songs were "Tango Dream" and "They Didn't Believe Me." Paul Morton and Naomi Glas, in their musical rariety, "1916-1920," introducing their well known bungalow songs, went over nicely. The audience found no fault with their singing and applauded them accordingly. It's almost the same skit they showed on their last appearance here, with new scenery.

Nellie V. Nichols, programmed as Nellie Nisichy, with the aid of the printer, was the same Nellie, putting over her numbers with wonderful effect. Miss Nichols featured the song called "Baby Shoes," putting it on like a production.

Wilson McGray, with his partner, "Gertie," got the laughs. It's about the steen time McGray has shown her here, but the crowd liked it. The Honey Boys in their new production, two position, but the way they went over showed that this position at this house is a help rather than a handicap. The boys sing and dance in a new way over while they were on. The act is different, and as they are always adding new material, it makes their performance always new. "Are You Back the Universe and Give Me Yesterday" was their feature number, and Bill Thompson easily can do justice to it. It was good for several bows. "Underneath the Stars" made a corking good move.

Paul Gordon, truly named "The Wire Wonder," started things off to a rapid pace. He is indeed an expert on the wire, and his many difficult stunts amazed the large audience. Morris Croun's act, in moments of mirth, and showing remarkable electrical effects, held them seated in the closing position. Mr. Croun has added several new numbers since the act last appeared here. A cakewalk performed by an electrical fan and rooster, was a feature.

"The Art of Reason," featuring Vritan and Genevieve Tobin, a problem play for children by Cecil Dorian, went with a fairly good reception. It is a rather talky affair, but a better snoot at the finish to send it over. It was originally produced by the Washington Square Players. (See New Acts).

AMERICAN.

CHAR. FORTMAN, MGR.

Monday afternoon, Aug. 28, saw a crowded house and a good show. John O'Malley, the headliner, carried the honors away.

Johnson and Wells (man and woman) opened the show. This colored act has played on the big time and made good. It is a much better snoot at the finish to send it over. It was originally produced by the Washington Square Players. (See New Acts).

Porter City Trio (three men), in one. A comedy singing act. (See New Acts.) Took three bows.

The Reynolds (man and woman), in a classy singing and dancing act. (See New Acts.) Took four bows.

Infant Wood and company (man and woman) were one of the laughable acts in the show. The work of man (who is not programmed) stood out. He knows how to put a laugh over. Miss Wood has an act that can play on this circuit. Took four bows.

Five Eyecore Girls, in a virginal specialty, that is a big fish. (See New Acts.) Took three bows. Madlle De Long, in her official specialty, in one started the laughs again. She is an established act on this circuit. Took three bows.

"Fired From Yale" (two men and woman), a comedy sketch. The players all got there in getting the laughs over, and at finish took three curtains.

John O'Malley, the Irish tenor, on next to closing, was the hit of the show. He has a rich tenor voice and knows how to put a number over. In a

Prince Albert coat, and not over dressed, he looked the part. His routine of numbers is well laid out. "Kilnaryn" was his starter. "In the Garden of Heaven," his second, was well applauded. "Turn Back the Universe" was well rendered. "Irish Lullaby" was his change. "I Hear You Calling Me" was a gem and an encore number. "Mother Macbeth" brought him back for eight bows.

Robert Hubbard and company (three men) closed the show with a corking good straight and comedy cycle act. The comedians worked at all times and got the laughs. At finish took two bows. *Sam.*

PROCTOR'S FIFTH AVENUE.

Wm. QUINN, MGR.

The usual order of things, a packed house, was in evidence Monday afternoon, Aug. 28, and the show was a corking good one. It was offered by Manager Quinn.

In No. 1 position appeared the Koko Boys, one being straight, the other, two all round clever performers. They do not do much of any one thing, but their act contains such a variety of stunts that it keeps you here watching them. Club juggling and juggling of other things, balancing and booby rolling are among the things they do. The straight did a very clever stunts. He performed a sort of back dance and juggled three clubs at the same time. Their efforts were rewarded with their share of applause. In their singing and talking act, open with "The Camera Man," and then go into a little bit of dancing. They finish with a song and for a finish they sing a medley together. A good act.

Helen Page and company (two men and a woman) presented a sketch which dealt with frontier life. (See New Acts.)

Ed. Morton undoubtedly scored a hit. After singing the usual three songs he was recalled, and recalled until he had sung six numbers, which proved favor. He started off with "You Wouldn't Know the Old Days Now," followed "Blues Maggie Dooley Learned the Hula," "I'm Cured," "Molina Macbeth," "Roaming Home," and a dash of "Yaka Hula."

Shoes and Mayo were well received. (See New Acts).

Paul McCarthy and Elsie Fay found favor. (See New Acts).

Truly Shattuck and Maria Golden, in their clever singing and talking act, scored a great big hit. Among the numbers they sang were "He's the Sunshine of Virginia" and "Normandy" and for a finish they rendered "Yaka Hula," while they "picked" small guitar shaped instruments. They had the audience from the start, and fully earned the hearty recognition accorded them.

Jorge, Winton and Beaumont (two men and a woman) did remarkably well in closing position. They sang with man at piano and his partners dancing. Then followed a solo dance by the man. Then piano solo, in which the pianist gave a Sousa march with ragtime variations. A double dance followed, consisting a cleverly arranged and executed act. The pianist is very clever and plays like a musical for his partners. The young lady is a graceful and man dancer is a corker. It is a musical act.

NEW BRIGHTON THEATRE.

Geo. ROBINSON, MGR.

Another remarkably strong vaudeville entertainment has been announced for the dedication of the theatre. The popular beach resort this week. Old favorites are in the majority, and the fact that vaudeville audiences are loyal to their idols was never better illustrated than in the case of Eddie Leonard, Nat Willis and Wills Helt Wakefield were received Monday night. These acts all registered hits of huge proportions. At the second half, while the receptions accorded Eddie Leonard and Marty Ward, and Ed. F. Bernard and Miss Blaine, in the opening scene, there was further evidence of the regard that the thronging public feels for its tried and true entertainers.

Louise Huns and company, a man and woman, can perform quite as well standing on his head as in the more natural and conventional position. Their act is well staged and they are well considering the disadvantages of the initial position.

Prinz and Lucie Brush rendered several high class selections on the cello and viola. "Mighty Lak a Rose" and "Berceuse de Jockey" established this clever pair of instrumentalists as musicians of more than ordinary ability.

Miss Blaine and Ed. Bernard (see New Acts), the former an artistic toe dancer and latter a ventriloquist, are right in line of comedy values, form a decidedly high class combination.

Marty Ward and Mabel Russell (see New Acts), assisted by two comedians, had their original comedy was struck out going, and put over a mélange of singing, dialogue and comedy that established them as prime favorites.

Harry Bersford and company, presenting Tom Barry's lighthearted little comedy, "Twenty Odd Years," held the audience's undivided attention from the start to the finish. The play is a corking good farce. The playlet is competently acted, Mr. Bersford playing a true to life character: in thoroughly intelligent style. The pretty costume and the lighting effects go a long way to making "Twenty Odd Years" considerably better entertainment than most of its prototypes. As singing comedians, Isabel MacDona, Frederick Howard, lagane and juvenile, respectively, are all that could be desired.

Dorothy and Dixon, the dancing boys, made them sit up and take notice in "Stop! Look! and Listen!" last session, on "Broadway," opened after intermission. Four topographical specialists can equal this team of "comedian" stoppers. They are one of the real big hits of the show this week, the double "comedian" number from the S. O. S. company, a long and whirling of approbation. One or two well written comic songs, properly delivered, also helped to make Dorothy and Dixon a successful success.

Wills Helt Wakefield, looking as charming as ever in a picture hat and costume that may be freely described by a mere man as stunning, sang several of his songs, and for a finish he included in the numerous requests that came from all over the house, a song which he had promised his regular turn.

Eddie Leonard and company were next, and closed up the big hit of the evening. Eddie rendered a "Trio" and his partners' comedy capably supplemented his efforts. After running through his complete territory from "His Sweet As Apple Cider" to "How Paul and I came to be off to a new speech of thanks.

Nat Willis followed the show and started his act with a very kindly and personable bow for one of the best of the show. He had previously declared among other things that he had "coped." Nat is all wrong there. There is only one Nat Willis. The so-called copies being taken away from the original.

The Four Amaranths, a quartette of aly acrobatic dancers, rounded out a corking show. The girls work beautifully together and can hold down a spot on any first class bill. *Sam.*

AUBURN.

SAM MERRIN, MGR.

Monday night, Aug. 28, saw a packed and a corking good playing show was seen by a full house, and was appreciated.

The Harlequin Trio (two men and woman) do a classy dancing act. The two boys, made up as Harlequins, are good dancers. The girl in the comedy, and who is a little bit of a well done. They were awarded two bows.

"Don't Lose Your Nerve" (two men and woman), a comedy sketch with a corking good ending. The players made many a good opportunity. One line spoken by the woman should be eliminated. The line was a little bit, but is not for vaudeville. At finish took two bows.

Holmes and Belli (man and woman), in one, with classic and operatic songs, have an act that is one of the best in the show. The man, in ballad, and Miss Belli, in classical and operatic numbers, has a pleasing voice. Received six bows.

Curry, in one, with a comedy sketch, had a very good singing and talking, do an act that can pay on any bill. (See New Acts.) Took four bows.

Harry Gillies, in one, with a comedy sketch, had a very good singing and talking, do an act that can pay on any bill. (See New Acts.) Took four bows.

Hands and Mills (two men), closing the show, made good. They had a very good singing and talking, do an act that can pay on any bill. (See New Acts.) Took four bows.

Triangle feature, "Hell To Pay Aminta," with Walter Lucas and Mrs. Love, had a very good singing and talking, do an act that can pay on any bill. (See New Acts.) Took four bows. *Sam.*

NEW VAUDEVILLE ACTS

MILIE, BIANCA AND ED. F. REYNARD.

THEATRE—New Brighton Theatre.
STYLE OF ACT—Singing, dancing, and comedy specialties incidentally as part of the dance. A comedy act.

TIME OF ACT—Twenty minutes.
STAGE SETTING—Full stage. Special set carried, showing interior of country court room.

PERSONS IN ACT—Three (man and woman).
EQUIPMENT—Eight or ten dances.
SONGS—One. Sung by Milie Bianca, "Waltz de Vienna."

DIALOGUE—A funny routine of well written comedy material.
WARDROBE—Milie Bianca wears three expensive costumes for her dances. All look well from the front.

ESTIMATED VALUE OF ACT—Can easily hold down number "three" in first, second or third after intermission. Spot on any first class bill. Good second feature.

REMARKS—Ed. F. Reynard, the ventriloquist, for his re-entry into vaudeville has arranged a first rate routine of comedy dialogue between himself as a theatrical manager, and a judge (dummy) sitting on the bench in a typical country court room.

Other dummies grouped about the room occasionally join in the conversation, which principally concerns the show the manager intends to give that night in Hicksville City House.

A comedy policy, and a ditty, and a wench, interrupt the proceedings once or twice, for a laugh or two but the talkative "judge," with a tendency to become indifferently, is the main laugh producer.

During the action of the little bit Milie Bianca does three little dances. She is a clever too dancer, and the diversion created by her appearance in the act lends a pleasing touch of novelty to a well staged and very entertaining ventriloquist turn.

MABEL RUSSELL, MARTY WARD & CO.

THEATRE—New Brighton Theatre.

STYLE OF ACT—Singing, dancing, talk and comedy.

TIME OF ACT—Twenty minutes.
STAGE SETTING—Open in "one." Change to "two." Close "one" and "two" Home set.

PERSONS IN ACT—Four.

SONGS—"Since Mother Goes to Movie Show" and two specially written melodies.

DIALOGUE—A few "gags" and one or two bits.

WARDROBE—Miss Russell wears a becoming evening dress. Men wear comedy costumes.

EQUIPMENT—None.

ESTIMATED VALUE OF ACT—Can claim first billing and make good on any first class bill.
REMARKS—Mabel Russell, Marty Ward and company were one of the hits of a very strong bill at the Brighton this week. Miss Russell plays straight through the act, while Marty Ward assumes an eccentric comedy character. Two young fellows, one with a good voice and the other with a pleasant tenor voice, assist the principals in putting over several numbers, calling for harmony, and a comedy waltz at the opening and closing of the act.

A little burlesque drama and a gag or two serve to relieve the singing for a few moments. The singing, however, is the big feature of the turn, and should land it safely in the "hit" column in almost any sort of company. Miss Russell scored an individual success.

HELEN PAGE AND CO.

THEATRE—Proctor's Fifth Avenue.

STYLE OF ACT—Dramatic sketches.

TIME OF ACT—Sixteen minutes.

STAGE SETTING—Interior of cabin.

SCENERY—Special set.

PERSONS IN ACT—Three (two men and woman).

WARDROBE—Appropriate.

DIALOGUE—Fair.

CONSTRUCTION—Only fair. At times clumsy.

ACTION—Needs quickening.

SITUATIONS—Not well worked out.

ESTIMATED VALUE OF ACT—Only fair.

REMARKS—"The Paley Title," a sketch by Hugh Herbert, while "The Ranch" at present appears to have the ground work for a striking dramatic playlet. The story tells of a girl of eighteen, living on the Canadian front

ier with a man who passes as her father, a grained, brutish Canuck. The girl, who talks with the grace of the French Canadian, is honest and believes in fairy tales. As the sketch begins she is seated by the fire reading a tale of a fairy prince who appears before a princess. A knock at the door stops her reading. A young frontiersman enters. The girl at once falls in love with him and tells of the reward of \$100 offered for the apprehension of a murderer. If she can get that reward she and her new acquaintance can marry.

They are interrupted by the approach of the girl's supposed father. The girl secretes the young man behind a curtain. The old man enters. Says he is going away to kill him and then he will marry the girl. In order to perfect his masterpiece he places his hat on a certain shelf which young man is standing on, and is about to fire. The girl objects, places hat higher, and man shoots. Young man comes out with hands above head.

The old man says he is going away to kill him and then marry the girl, who is not his daughter. Young man denounces him as the murderer for whom reward is offered, and the old man acknowledges it is so.

The old man then leaves the young fellow in charge of the girl, while he fetches a rope to bind him with, and as he passes out the door of the cabin the girl shoots and kills him. The fact of the curtain finds the girl in the arms of the young man.

"THE AGE OF REASON."

THEATRE—Palace.

STYLE OF ACT—Problem play for children.

TIME OF ACT—Twenty minutes.

STAGE SETTING—Interior of home.

SCENERY—Special set.

PERSONS IN ACT—Five (four women, two men).

WARDROBE—Showy.

DIALOGUE—Fair.

CONSTRUCTION—Excellent.

ACTION—Slow.

COMEDY—All.

ESTIMATED VALUE OF ACT—Second feature.

REMARKS—Following the announcement some weeks ago by the Palace management to supply their patrons with new and leading one act playlets, "The Age of Reason" produced earlier in the season by the Washington Box Players, had a showing here, and made a fairly good impression.

While the action is somewhat drawn out at times, it closes with a punch required to send it over.

Vivian and Genevieve Tobia are featured, and ably portrayed their characters. Briefly the story tells of the daughter whose parents are about to be divorced, and her endeavor to reconcile them. The rest of the company were well cast, and gave adequate performance.

Jack.

SHOEN AND MAYNE.

THEATRE—Proctor's Fifth Avenue.

STYLE OF ACT—Talking and singing.

TIME OF ACT—Twenty minutes.

STAGE SETTING—In one.

PERSONS IN ACT—Man and woman.

SCENERY—None.

SONGS—Three.

DIALOGUE—Bright, clever patter.

WARDROBE—Appropriate.

ESTIMATED VALUE OF ACT—Will fit on any bill.

REMARKS—Opening with patter, she follows with the song "Mama Was Her Name." He sings "I'm Crazy About Somebody," they sing together "Teach Me How to Love." Shoen and Mayne have a good routine. They are clever performers and have the knack of putting their songs and talk over the footlights. Their patter is of the brittle, snappy kind that always makes for success.

FOREST CITY TRIO.

THEATRE—American.

STYLE OF ACT—Singing and comedy.

TIME OF ACT—Twenty minutes.

STAGE SETTING—In one.

PERSONS IN ACT—Three (three men).

SCENERY—None.

SONGS—Five (four popular, one special).

DIALOGUE—Very little.

WARDROBE—Good.

ESTIMATED VALUE OF ACT—Can play an early position on this circuit.

REMARKS—The Forest City Trio, a singing and comedy act in one. The men make up as a riding master, a country jay, and a straight. They open with a few lines then go right into a medley of "Weed of Sunabale and the Boon," "Santa Fe" and "Listen to the Dixie Band," a good opener. A ballad by tenor, "Dream of Dixie," was well rendered. While the singing comedy does a bit of pan-comedy business that gets the laughs. A comedy patter, "The Lives Down in Our Alley," by the comedian, was well done. Their closing number, "Orange Blossom Time," was well done. The act is a good one. No. 2 position on any bill on this circuit. Sam.

CURRY AND GRAHAM.

THEATRE—Auditorium.

STYLE OF ACT—Singing and talking.

TIME OF ACT—Fifteen minutes.

STAGE SETTING—In one.

PERSONS IN ACT—Two (man and woman).

SCENERY—None.

SONGS—Three (two popular, one special).

DIALOGUE—Good.

ESTIMATED VALUE OF ACT—Can play on any bill.

REMARKS—Curry and Graham have a corking good act, in one, with a good routine of songs. They opened with a little talk. They went into a double song "The Hawaiian Song" and a Hawaiian song that has a pretty swing. Then the man did a monologue with a few Irish stories that got the laughs. He did "Kaddy," which was well applauded. The lady then appeared in a song and sang "The Maid of Dunelm," a bit of business. They have a discussion in regard to songs. She claims the Scotch songs are better than the Irish. They each then sang different choruses of their songs. He was a big applause getter. At finish they sang the chorus of "Come Back Dixie." As the act stands, can play on any bill. Sam.

LYCEUM GIRLS.

THEATRE—American.

STYLE OF ACT—Musical, singing and dancing.

TIME OF ACT—Fourteen minutes.

STAGE SETTING—In one.

PERSONS IN ACT—Five.

SCENERY—None.

DIALOGUE—None.

SONGS—One (popular).

WARDROBE—Good.

ESTIMATED VALUE OF ACT—Can play on this circuit.

REMARKS—Five comely young women, who play the violin. Their act is well laid out and would be made to suit any company. The girls work at all times. The act does not lag, and one of the girls who does a number, "Some Girls Only at the Dance," playing the violin and dancing, stands out. The girl who played "Underneath the Stars" did justice to this number. The act makes three changes of wardrobe, which look bright. Sam.

THE REYNOLDS.

THEATRE—American.

STYLE OF ACT—Singing, talking and dancing.

TIME OF ACT—Fifteen minutes.

STAGE SETTING—In two.

PERSONS IN ACT—Three (man and two women).

SCENERY—None.

SONGS—Five (four popular and one special).

DIALOGUE—Very little.

WARDROBE—Good.

ESTIMATED VALUE OF ACT—Can play on any bill.

REMARKS—The Reynolds (man and two women) do a very classy singing and dancing act. On the opening, man and woman do a double, "Dangerous Girl." Then man did a bit, "The Black Bird, Return to the Fold," was well applauded. Then he does a little magic, that is, he takes one of the girls, put her behind screen and returns to the girls come up the aisle the other girl appears from behind screen. They are twins, and trick gets a good laugh. The girls play two changes of wardrobe, are good lookers and sing and dance well. The man has a good role, a good part. (Continued on page 24.)

LIVE
NEWS

BURLESQUE

ROUTES
REVIEWS

BY MILL.

UNITED STATES
BEAUTIES.

Billy Watson's American Wheel show was on view at the Olympic, New York, last week, and the "production," as it is styled, created a favorable impression and did fair business in spite of the heat.

Elaborate scenic and wardrobe embellishments are provided, with a big bunch of girls, while the principals knew how to get the laughs and applause.

Billy Spencer is featured in big time in the billing and, as Mike Grogan, in his own way, he put over the laugh making material as better himself, also in the disguise of an escaped convict and as a dressmaker.

Vivian Kelly has cultivated a very burlesque figure and a double voice, and she looked, acted and sang well in the role of Mrs. Cohen.

Connie Hedwig Von Mueller was a flirtatious matron who kept Grogan and his pal, Cohen, in hot water with their wives.

George Wogman, as an attorney Hebert, dispensed that kind of comedy with good success.

Nelda Noble was in the plot as Grogan's wife, and did fairly well with the part and the numbers. James Horton and Buster, respectively, the former amusing himself by flirting with ladies other than his wife.

"Two Old Fools" was the first part, in which all this happened.

For the afterpiece, "At the Customers," Joaquin McCoy assumed the part of a jealous German customer, and did very well with it.

The chorus included: Edna Pierce, Ruth Hemp, Bill, Jane Chapman, Stella Gordon, Madge Dugan, Madge Moore, Ivy Dayton, Joy Joyce, Irene Zane, Clara Van, Lucette George, Lillian Healy, Bobbie Kern, Dorothy Baker, Eleanor Leber, Irene De Ray, Babe De Ray, Ruth Preker, Anna Dehovan, Louise Ador.

Among the numbers were: "Mississippi Days," "Island Surrounded by Girls," "Ditie Land," "Love Comes a-Selling," by Miss Kelly; "Good Old Days Back Home," "Firing Back the Universe," by the Countess; "Watermelon Time," by Miss Noble; "Shades of Night," by Miss Kelly; "Kelly," by the Countess; the "Right" number, by the chorus girls; and by Mr. Wogman; "Ducie Sam, He Leads the Band," by Miss Kelly, and "Wake Up America," the "Star" number, by Miss Kelly, and "The Flag with waving effects makes a big patriotic flash and brought the audience to their feet." In the second act, the "The Great American Come True" gave Miss Noble and Mr. Horton a chance to mingle loves; "Stormy Sea of Love," a bathing suit number by the Countess, showed the bathing girls for exercise; for "Quaker Town in Quaker Town" number half and half dresses showed the girls in different aspects. "The Boops Roo Mar" was well sung by Miss Kelly, and "Keep on Playing That March Time" was a good finisher. The comedy bits were well mixed in, including the measuring stunts.

WATSON'S BEEF TRUST.

Billy Watson and his company opened the season at Pittsburgh, "Krusenmeyer's Alley" and "Krusenmeyer's Christmas" are the two comedies, with Frank Bamford playing Grogan; Jules Jacobs, Margie Newell, Billy McGarry, Billy Bowers, O. W. Brundage, John Leighton and Eleanor Bevere in the cast.

Chorus: Lulu Shanley, Lulu Leslie, Lillian Smith, Kitty Dayton, Loretta Clarkson, Dolly Gordon, Carrie Bernard, Edna Pierce, Lillian Healy, Molly Wilson, Harriett Murray, Rhea Hill, Mamie Howe, Mabelle Bell, May Wagner, Madeline Webb, Edith.

The staff: Billy Watson, owner, producer, stage manager; Billy Kieselbach, producer; Fred Werbelmeier, advance representative; Henry Venabauer, musical director; Harry Roseau, carpenter; Murray Simons, electrician; Billy Bowers, property man.

THE Roehm and Richard Company, Inc., has been formed by Mrs. A. C. Roehm and Harry H. Richards.

GERARD ALL SET.

Barney Gerard has hit the "bull-eye" three times in keeping with the promises made from the Gerard office last summer.

Season Show, with Edmund Hays, was the first to open on Aug. 8, at Utica, and despite the heat, the show scored instantaneously, and was pronounced a laughing sensation. The vehicle written by Gerard for Hays was landed by the press and public as being a relief from the comedy furnished by the usual "Dialect Brothers," as one of the newspapers termed it. The scenery acted columns presented a revolution.

The next Gerard offering is the famous Follies of the Day, with an entirely new version of "Hot Dog or What do You Call the Public Want?" written by Gerard, and showing twelve novel and elaborate scenes. The show opened at the Star and Garter Sunday, Aug. 13, and went very well, to a fair sized audience at the theatre, but it might well be wild fire, the show setting itself in two performances, which is quite an accomplishment for such a pretentious show as this season's Follies. Gertrude Hays, George F. Murphy and Chester Nelson scored heavily, and the music, as Bob Bert Grant composed and Gerard's lyrics, is of the whistling, jangling kind.

The third and last, but not least, show to open was the American Comedy, featuring "Bliding" Welsh, Monday, Aug. 21, at New Castle, Pa., and it scored instantly. It continued on the Penn Civic American tour, and was pronounced by the house managers to be the best of all the burlesque shows seen up to date. The show did not take favor from the start, and was fully supported by a very clever set of people, including Catherine Pearl, Belle Burnette, Marie, and the chorus, which was the best of the season's. Some of the girls have never been in burlesque.

As each one of the above shows are distinctly different and have scored heavily, Gerard can now sit back and wait for the "shades" to single mercurially into the box office.

CHICAGO BURLESQUE.

DAVE MARION'S WORLD OF FOLIOS.

(Reviewed at the Star and Garter, week Aug. 18.) With the entire Follies of 1915 production, Dave Marion has given burlesque one of the most stupendous entertainments burlesque goes will ever see. He has made but few minor changes, the important one being whereby the old replaced Jimmy Lucas, and in starting the comedy comedian, S. H. Dwyer, who, by the way, is one of the very big hits of the show.

Marion takes credit for writing the book, music and lyrics. The show was staged by Leon Kroll, who has a splendid job of directing, and the show will long be remembered, especially his "Preparedness" and "Radium Girl."

The chorus are eight scenes, sixteen show girls, eight ponies and twelve chorus men, besides the principals, which include Gus Manne and Agnes Bohler.

GUS ARNOLD'S GARDEN GIRLS.

(Haymarket Theatre, Aug. 12.)

If Gus Arnold could recast his male company so that his comedians will not be outdone by the female principals, he'll have a good show. Anna Raymond, who has a splendid personality and a fine voice, led the "Romany" number and "Didn't Believe Me," running away with the show. Dottie Sterling took second prize. She put over "Midnight Noon and Night" and "Nobody Cares for Me" in fine style, in the latter number, she did an eccentric dance that stopped the proceedings.

The comedy is somewhat stereotyped, but the comedians do the best they can with it. There are eight ponies and eight show girls in the chorus, all vivacious. The wardrobe is splendid; the numbers are fair.

THE WATSON-WROTINE SHOW.

Billy Watson and Ed Wrotine again divide the honors in leading the show. The principals privileged to work in both halves are Owen Martin, Mabelle Morgan, Estelle Albert, Fred De Silva, Max Palman, Gus Roeder and Helen Delaney.

MOLLIE WILLIAMS' OWN SHOW.

George W. Rife, having made arrangements with the Empire Circuit Co., is operating this show, known last season as Bob Manchester's Show, under the above title.

Bob Manchester's Burlesques was the title used for the opening in 1915, but on commencing this week all paper will be stripped to conform with the new title.

The program consists of "The Hallowe'en Party" and "Some Sanitarium," with Mollie Williams, Jack Duffey, Roscoe Allen, Simon Myers, Teddy Burns, Eva Martin, Florence Kelly and Frankie Barns in the cast.

Miss Williams and Frank Pansing, assisted by John Dillon, also present the sensation "Dance L'Etaitement" as a feature.

The chorus includes: Hazel Wynne, Nell Dresden, Flo Dresden, Gene Bryant, Kitty Morgan, Jack Andrews, Irene Wallace, Lulu Leroy, Fatty Linford, Helen Drew, Pearl Hamilton, Ruth Glasgow, Nell Burton, Mildred Adams, Florence Kelly, Stella De Mont, Carrie Burke, Stella Hillard, Emma Staffor, Bobbie Venus.

Staff: Business manager, Martin J. Wigert; stage manager, Teddy Burns; musical director, Richard H. Crosby; carpenter, Fred Glosier; electrician, Chas. Dickson; properties, James McCarthy.

AL REEVES PUTS IT OVER.

The Hartford, Conn., production was made in making Al Reeves' new production, which opened the season 21 in that city. The show in its entirety was produced and directed, and each and every member came in for laudatory remarks, including Al (himself), Pagana, Al Green, Chas. Bohler, the Troupe of Court Four, Eddie, Bertie, and Edgy and Ed. Earle, Fred Murphy, the impersonator: White and Cavanaugh, Balbach and Miller, as well as the chorus girls, and the wardrobe and scenery. The writer: "Well, my show went over big, and it's all I told you it would be. I have certainly one show that will stand for years to come, and I will change every year to keep it up to the time."

DONATE FLOWERS.

The floral offerings presented to Manager Geo. H. Miner, of the Bronx, and to Minnie Red Harrison, of the Pass Pass Co., were distributed among the Bronx hospitals after the opening performance. The staff assisting Mr. Miner included: David Schneider, treasurer; P. J. O'Hara, advertising agent; Max Schiller, musical director; Frank Kowalski, stage manager; and the property man: George Costello, electrician; Joe Bloenshtat, doorman; Mrs. Roe, matron.

NEW BEDFORD FOR AMERICAN.

The Orpheum, New Bedford, Mass., will play the American Burlesque Circuit, commencing with Pat White's Gaiety Girls. Sept. 4-6, splitting the week with Full Fairy Girl. Grown Up Babies play New Bedford Sept. 11-13.

ANOTHER STOCK COMPANY.

Elmer Tanager will put on stock at the Darling Theatre, Gloucester, N. Y., beginning Sept. 4, with the following show: Elmer Tanager, comedian; Irving Lewis, Billie Davis, leading women; May Allen, ingenuit; De Graff Sisters, Dancing Millers, and sixteen chorus girls. The opening show will be the Dainty Dancers, and will play over the Independent Circuit.

OPENING IN SEPTEMBER.

The announcement in last week's CLIPPER in regard to Kahn securing the Lee Avenue Theatre, Brooklyn, N. Y., for stock, was another Clavess scoop. The best they can do with it. The middle of September, as the house will be thoroughly renovated and painted. Wm. B. Clark, who will have charge of the renovation, will make an extensive advertising campaign.

ROSE STEDEL CO.

The Rose Sydel Co. includes: Johnnie Weber, Rose Sydel, Frances Correll, W. S. Campbell, Katherine Ferguson, and Tennant, and Wright, Walton and Mildred.

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ROUTES.

COLUMBIA CIRCUIT.

MAIDS OF AMERICA—Cahoon, Brooklyn, 28-Sept.
2; Empire, Newark, 4-9.
RAG DOLL IN BAGLAD—Empire, Newark, 28-Sept.
2; Cahoon, Philadelphia, 4-9.
MERRY ROUNDERS—Cahoon, Philadelphia, 28-Sept.
2; Empire, Newark, 4-9.
BHEMAN SHOW—Brooklyn, New York, 28-Sept. 2;
Empire, Brooklyn, 4-9.
GLOBE TROTTERS—Empire, Brooklyn, 28-Sept.
2; York, Boston, 4-9.
MILLION DOLLAR DOLLS—Park, Bridgeport, 31-Sept.
2; Cahoon, Philadelphia, 4-9.
TWENTIETH CENTURY MAIDS—Columbia, Providence, 28-Sept. 2; Cahoon, Philadelphia, 4-9.
HELLO, NEW YORK—Gale, Boston, 28-Sept. 2;
Grand, Hartford, 4-9.
SIDMAN'S OWN SHOW—Grand, Hartford, 28-Sept.
2; Empire, Brooklyn, 4-9.
REVEALS BIG BEAUTY SHOW—Jacobs, Watertown, 28-Sept. 2; Empire, Watertown, 4-9.
MIDNIGHT MAILING—Empire, 28-Sept. 2; Empire, Watertown, 4-9.
KINGDOM OF THE FUTURE—28-Sept. 2; H. & S. New York, 4-9.
SINGERS—28-Sept. 2; Empire, New York, 28-Sept. 2;
Empire, Watertown, 4-9.
FUSE FIGHT—Empire, Watertown, 28-Sept. 2;
Empire, Watertown, 4-9.
WHEELS OF WHEELS—Empire, Watertown, 28-Sept. 2;
Empire, Watertown, 4-9.
BOON TONS—People's, Philadelphia, 28-Sept. 2;
Palace, Baltimore, 4-9.
BOSS SYDNEY—LONDON BELLES—Palace, Baltimore, 28-Sept. 2; Gale, Washington, 4-9.
GOLDEN CROOKS—Gale, Washington, 28-Sept. 2;
Gale, Pittsburgh, 4-9.
LIBERTY GIRLS—Columbia, Pittsburgh, 28-Sept. 2;
Star, Cleveland, 4-9.
WATSON'S BOSS TONS—Star, Cleveland, 28-Sept. 2;
Empire, Toledo, 4-9.
BOSTONIAN—Empire, Toledo, 28-Sept. 2; Lyric, Dayton, 4-9.
HIP, HIP, HOORAY GIRLS—Lyric, Dayton, 28-Sept. 2;
Olympic, Cincinnati, 4-9.
A NEW YORK GIRL—Olympic, Cincinnati, 28-Sept. 2;
Columbia, Chicago, 4-9.
STEP LAYLY GIRLS—Columbia, Chicago, 28-Sept. 2;
Reed, Des Moines, Ia., 4-9.
MARION'S BIG SHOW—Des Moines, Ia., 4-9.
SOME SHOW—Gale, Omaha, Sept. 4-9.
SOME SHOW—Gale, Omaha, 28-Sept. 2; open 4-9;
Gale, Kansas City, 11-30.
HOWTO KISSING GIRLS—28-Sept. 2; Gale, Kansas City, Mo., 4-9.
STAR AND GARTER GIRLS—Gale, Kansas City, 28-Sept. 2; Gale, St. Louis, 4-9.
FOUR OF THE DAY—Gale, St. Louis, 28-Sept. 2;
Star and Garter, Chicago, 4-9.
RESENDING GIRLS—Star and Garter, Chicago, 28-Sept. 2;
Gale, Detroit, 4-9.
HAWK AND HIS GIRLS—Detroit, 28-Sept. 2;
Gale, Toronto, 4-9.
MOLLY WILKINS—Gale, Toronto, 28-Sept. 2;
Gale, Buffalo, 4-9.
MAJESTIC—Gale, Buffalo, 28-Sept. 2; Corbin, Rochester, 4-9.
IRWIN'S BIG SHOW—Corbin, Rochester, 28-Sept. 2;
Reed, Syracuse, 4-9.
SPORTING WIDOWS—Barnes, Syracuse, 28-Sept. 2;
Lomborg, Utica, 31-Sept. 2; Gale, Montreal, 4-9.
BOVERY BURNERS—Gale, Montreal, 28-Sept. 2;
Empire, Albany, 4-9.
BURLINGAME REVEAL—Empire, Albany, 28-Sept. 2;
Gale, Boston, 4-9.
WATSON-WROTCH CO.—Empire, Boston, 28-Sept. 2;
Columbia, N. Y., 4-9.
SPIRIT REVEAL—Columbia, New York, 28-Sept. 2;
Cahoon, Brooklyn, 4-9.

AMERICAN CIRCUIT.

UNITED STATES BEAUTIES—Maletic, Scranton, Pa., 28-Sept. 2; Empire, Brooklyn, 4-9.
TEMPERS—Gale, Brooklyn, 28-Sept. 2; Academy, Jersey City, 4-9.
DARLINGS OF PARIS—Academy, Jersey City, 28-Sept. 2; Gale, Philadelphia, 4-9.
PROLIS OF 1916—Gale, Philadelphia, 28-Sept. 2;
Barnack, Shenandoah, Va., 4-9.
LID LITERS—A. R. O. H., Shamokin, Pa., 28-Sept. 2;
O'Hare, Shenandoah, Va., 28-Sept. 2;
Whites-Barre, 30-Sept. 2; G. O. H., South Bethlehem, 4-9.
GROW UP BABIES—South Bethlehem, 28-Sept. 2;
Grand, Trenton, 28-Sept. 2;
Star, Brooklyn, 4-9.

PAT WHITE'S GALEY GIRLS—Star, Brooklyn, 28-Sept. 2; Orpheum, New Bedford, Mass., 4-9;
Academy, Fall River, 7-9.
MILLY—New Bedford, Mass., 30-Sept. 2;
Howard, Boston, 4-9.
HILARY PARLOR—Boston, 28-Sept. 2;
Gilmore, Springfield, 4-9; Worcester, Mass., 7-9.
LADY BECCAERES—Springfield and Worcester 28-Sept. 2;
Gardner, Mass., 4-9; Greenfield, 5; Amsterdam, N. Y., 6; Hudson, Schenectady, 7-9.
GINGER GIRLS—Gardner, Mass., 28-Sept. 2;
Hudson, Schenectady, N. Y., 31-Sept. 2; Binghamton, 1-2; Norwich, N. Y., 6; Oneida, 7; Niagara Falls, 8-9.
TWOBLES—Binghamton, N. Y., 28-Sept. 2;
Norwich, 30; Oneida, 31; Newburgh, 1-2; Star, Toronto, Can., 4-9.
PAULINE FALCON—Grand Toronto, Ont., 28-Sept. 2;
Sewry, Hamilton, Can., 4-9.
CHERRIE BLOSSOM—Sawyer, Hamilton, Can., 28-Sept. 2;
Cadillac, Detroit, 4-9.
HIGH LIFE GIRLS—Cadillac, Detroit, 28-Sept. 2;
Open 4-9; Englewood, Chicago, 11-16.
BIG GIRLS—Englewood, Chicago, 28-Sept. 2;
Gale, Milwaukee, 4-9.
FACE MAKERS—Gale, Milwaukee, 28-Sept. 2;
Gale, Minneapolis, 4-9.
CHARMING WIDOWS—Gale, Minneapolis, 28-Sept. 2;
Star, St. Paul, 4-9.
HELLO GIRLS—Star, St. Paul, 28-Sept. 2; Duluth, 8; St. Cloud, 4; Mankato, 6; Watertown, 6; Marshalltown, 7; Cedar Rapids, 8; Ottumwa, 9.
BEAUTY YOUTH AND POLLY—St. Cloud, 28-Sept. 2;
Watertown, 30; Marshalltown, 31; Ottumwa, 1-2; Cedar Rapids, 3-4; Chicago, 5-6; Kansas City, Mo., 4-9.
POLLIE JO PLAYS—Ottawa, Kansas City, Mo., 28-Sept. 2; Standard, St. Louis, 4-9.

CABARET GIRLS—Standard, St. Louis, 28-Sept. 2;
Terra Haute, Ind., 4-9; Lafayette, Ind., 7; Michigan City, 8; Gary, Ind., 9.
FRENCH PROLIS—28-Sept. 2; Terra Haute, Ind., 28-90;
Lafayette, Ind., Michigan City, 1; Gary, 2;
BROADWAY DELICIES—Gale, Chicago, 28-Sept. 2;
Front, Warsaw, Ind., 4-9; Indianapolis, 4-9.
MONTE CARLO GIRLS—Maletic, Indianapolis, 28-Sept. 2;
Rockingham, Louisville, 4-9.
MISCHIEF MAKERS—28-Sept. 2; Rockingham, Louisville, 4-9.
THOUGHTS—28-Sept. 2; Rockingham, Louisville, 4-9.
28-Sept. 2; Zanesville, O., 5; Canton, O., 6;
Terra Haute, Ind., 7-9.
SOCIAL FOLLIES—Zanesville, O., 28-Sept. 2;
Canton, O., 31-Sept. 2; Empire, Cleveland, 4-9.
RECORDS—28-Sept. 2; Erie, Pa., 4-9; Ashland, O., 6;
TANGO QUEENS—Erie, Pa., 28-Sept. 2;
Ashland, O., 30; Tinsmith, O., 28-Sept. 2; Penn City, 28-Sept. 2.
GIRLS FROM JOTLAND—Penn Circuit 28-Sept. 2;
Gale, Baltimore, 4-9.
AMERICAN—Gale, Baltimore, 28-Sept. 2;
Trocadero, Phila., 28-Sept. 2; Olympic, New York, 4-9.
GIRLS FROM THE FOLLIES—Olympic, New York, 28-Sept. 2; Maletic, Scranton, 4-9.
PENN CIRCUIT.
OPERA HOUSE, New Castle, Pa., Monday.
GARDNER, Schenectady, Tuesday.
MISHLER, Altoona, Wednesday.
ORPHEUM, Gettysburg, Thursday.
ACADEMY, Reading, Saturday.

FRED IRWIN'S SHOWS.

With Irwin's Big Show this season are listed: Gould and Stanley, Jean Leonard, Shortcut Sisters, Bonner and Power, Nat Nazaro Trompe. The Majestics include: Florence Beunet, Paul Cunningham, Keith and Dumont, May Pennan, and the Alpinas.

STAGE CREW AT SAVOY.

The following is the crew at the Savoy, Hamilton, Can., for this season: Bob McIntosh, carpenter; Jack Walman, painter; Victor C. Lambrecht, electrician; G. Fitzpatrick, grip; and Tommie Dean, flyman.

BILLY "BOUSHER" WATSON jumped the limited at 11.50 p. m., Pittsburgh to Paterson. He spent nine hours at the home, and took the 11 p. m. for Cleveland. Just to see his family. Cost him \$40, but he was told with a thousand to see the "Watson Sisters." Notwithstanding the terrific heat, the Best Train broke this season's record at Pittsburgh, surpassing the opening of the house, with an extra Saturday.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or persons submitting the same, and should be endorsed by the manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

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CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, Telephone, Randolph 9435. ROOM 210, 35 S. DEARBORN STREET, CHICAGO.

MONDAY, Aug. 28.

Two new shows for the current week, following closely upon the Chicago premiere of "The Cuban Revue of 1916," last week, give the new season a real "Grand Opening" Spect.

"Margery Day," George D. Parker's first play, came to the Princess last night, with Katharine MacDonald in the big role, taking the part of a Southern girl who has been the victim of gossip concerning her birth. Harrison Burton, Adelaide Prince, Forrest Robinson, Sarah McVicker, Paul Gordon, Lois Francis, and Daniel Bland had a hand, made up a splendid supporting cast. The first night's audience was heartily pleased.

"Common Clay," with John Mason, with great music elsewhere, came to the Olympic to-night, with John Mason and Clara Joel playing the leads.

THEATRE (with Spink, mgr.)—Week 27, "This is the Life," with Will H. Fox and Henry Marks Stewart.

NATIONAL (J. P. Barrett, mgr.)—Week 27, "Treason King."

SEPT.—Miss Hays will open the season at the Illinois, with "The Foxes," an operetta. Tom McLaughlin will be the chief associate.

PRINCESS (S. P. Gerson, mgr.)—"Margery Day," with Katharine MacDonald, first week.

CLARETTE (George C. Warren, mgr.)—"Common Clay," with John Mason, first week.

CORR (J. J. Hermann, mgr.)—"Fair and Warmer," fourth week.

LA SALLE (Harry Bell, mgr.)—"Where Are My Children?" fifth week.

DIAMOND (John Garrity, mgr.)—"Law Fields," in "Step This Way," third week.

CORHAN'S GRAND (Harry Hildinger, mgr.)—"The Cuban Revue of 1916," second week.

COLUMBIA (B. H. Woods, mgr.)—Week of 27, "Step This Way," third week.

ST. ALBANS (H. B. Moeller, mgr.)—Week of 27, "America First Burlesques."

STARS AND GAYETS (C. L. Walters, mgr.)—Week of 27, "American Girls," second week.

GARTY (R. S. Schoenacker, mgr.)—Week of 27, "Broadway Blues."

BECKWOOD (J. W. Whitehead, mgr.)—Week of 27, "The Auto King."

ILLINOIS, FOREST, CHICAGO, BLACKSTONE, AUDITORIUM, closed.

RIVERSIDE, PARKS, WHITE CITY, MARSH GRASS entertainment.

ELIMAX GARDEN—Opera ballet.

BATHING PLACE—Grand opera.

SCARCITY OF STALLS.

There are so many productions and acts in the process of rehearsal in Chicago that rehearsal halls are at a premium. Most of the places with established reputations have every available room taken up for many weeks ahead. Some of the producers of smaller acts are in a quandary, as they do not know where rehearsal rooms may be procured.

LITTLE TRUTHS.

THE VICTORIA is fortunately located, in that its stage door is directly opposite a soft drink emporium.

IN A WAY, Jones, Linick & Schaefer will profit by delay in erecting their new Elatic Theatre Building. Untold thousands of people notice the "Where Are My Children" ad, posted on the temporary structure.

SOME OF THE ACTS on opening bills look as if they spent the Summer in cold storage.

WILD WEST SHOWS in Chicago appear to enjoy more prosperity than those staged in New York.

CANADA doesn't seem like foreign territory to show folks—it is so easily reached if you're booked properly.

MOST of the new looking agents start in by offering acts to longer established ones—a mighty desirable procedure.

IT'S HARDER to get four people together for a quartette than to assemble forty for a musical comedy.

IT SEEMS IMPOSSIBLE to convince the weather man that mid-Summer is on the way.

BOOKING MANAGERS are getting some mighty fine acts together for short time shows.

F. J. A. FORBSTER pays royalties throughout the entire year provided for by copyright—and that's going some in these days of music publishing.

MONEY is a distant relative of show folks more familiar to the press agent than to the performer.

CHICAGO HARMONY NOTES.

IN THEIR ALLEY.

The alleyway that connects Chicago's downtown "vanderle theatre" stage doors finds a host of eager music publishers' representatives awaiting the theatrical troupe performers Monday morning. Because of the rattle and bustle attending openings, theatre managers have issued stern rules prohibiting professional managers and their assistants from appearing in the dressing rooms or on the stage. Yet these boys consider it their business to interview the acts—and each wants to do before the others appear. It is all very well to say that pluggers may see performers at their hotel rooms, but, as a matter of fact, theatrical folk do spend much time confined in hotel rooms, and pluggers trying to reach them there are likely to interrupt slumber in a way that would spoil chances of placing songs advantageously.

The stage door would be the logical place for such appointments, if all the boys were satisfied with making appointments only, but theatre managers usually found that, when they permitted their boys to reach stage doors, much more so apprehensive of other pluggers that they remained longer than was necessary. Frequently, representative of rival houses wrapped up in the dressing rooms. Hence the prohibitive ruling. But it must be remembered that the pluggers from a responsible music firm is best as much upon the performer's business as his own. Rules prohibiting people from seeing performers in dressing rooms, frequently work out in a way that makes the performers who so object much more in each city and have much to transact during their stay. Sometimes such rules keep the actor from meeting the very person he is most anxious to meet.

Far better than any blanket rule, prohibiting such stage visits, would be the simple ruling that only people with real business to transact, who would transact it quickly, would be admitted. Those who abuse privileges could be excluded. But it seems unjust to exclude anyone because of the mistakes made by a few.

Some people look upon music pluggers as pests, but the fact remains that many acts using antiquated songs would do well to spend a few minutes with the author and actor at the stage door, out just what kind of new songs would go well in the acts. If less competition existed in the music publishing field, acts would consider it a favor to have young men who know what they are talking about explain the merits of new popular songs and request interviews dedicated to demonstrating the new output. But, simply because there is much competition, the actor's condition is not made better by barring the pluggers—and managers would do well to devote house rules that would make it possible for the actor and the pluggers to get together in a way that would not interfere with the progress of the bill.

There is something decidedly unbusinesslike about the idea of pluggers being forced to greet their friends in the open alley. The manager who finds a way to invite the pluggers in—not kick him out—will prove his music to executive ability.

OPERA SINGER'S CHOICE.

Elaine De Solter, contract with the Boston English Opera Co., has decided to use McKinley's "When Shadows Fall" during the regular grand season. Miss De Solter believes the number will prove a splendid concert vehicle; also, and inasmuch as she usually spends a few months of each season on concert tours, it is likely that the number will receive a dual use. It will bring it to the attention of high class singers in all fields.

MAJOR ARTHUR HARTLEY'S DEATH.

Major Arthur Hartley, the veteran music copyist, who was a familiar figure in Chicago's music row for many years, died from cancer of the stomach, at the Freebretton Hospital, Chicago, Sunday, Aug. 20. The major had been a continuous subscriber

to THE CLIPPER for over forty years. He used to be called "Charlie Miller," after his first name, but when the latter moved to New York, the major took office space in Caspary, Bernstein & Co's, Chicago office, and he remained until it became necessary for him to undergo the operation.

REMIK'S RUN OF LUCK.

Good fortune is smiling upon J. H. Remick & Co's Chicago office. The catalogue of this staunch old house seems to be crowded with new hits, but the records of "Fretful Bells," "They Called It Driedale" and the other live numbers in the catalogue clearly indicate. It is hard to place full responsibility for the success of the new songs, but many believe Walter King's addition to the professional staff, who is termed "Remick's Professional Manager," marked the beginning of the firm's well high constant output of hits, which has been maintained despite all changes in music publishing conditions. Walter is friendly, cordial—and yet unobtrusive—while readily accounts for his popularity with performers.

TAKING HOLD RAPIDLY.

"She is the Queen of the Virginia" is taking hold in Chicago in a way that reminds one of the manner in which "The Trail of the Lonesome Pine" took hold, by the way, came from the same old folks' took hold (for the same firm) some seasons ago. The Chicago staff are getting to work on the song with vigor, and the records are being distributed with alacrity, and all the boys feel sure "Lonesome Pine" days will soon be duplicated. It is said that Fred Lonsdale, who has been making greater headway in a publication issued under his direction, and that he is prepared to work the matter all over the country, and that all its worth. This adds another impetus to performers who have from past experience what it means to have Bernstein go after a song in earnest.

VANDERLIEVE IN CHARGE.

Vanderlieve is the man the best bet in song makers, because its influence is felt everywhere. Theatres are located all over the country, where standard songs are popular. For this reason, the theatre is populated to claim a vanderlieve theatre, and none are to far away, become modern routines make it possible to bring the act to the stage. Theatres of the country. Acts move so rapidly over the various circuits that a mere routine song, which takes hold readily, soon in demand all over the country. Publishers find, from experience, that, while it is hard to gauge songs far in advance, numbers which readily "double" are more likely to please vanderlieve performers, because the nature of most vanderlieve acts makes the strong "double" the name that "double" the name of the act. In this type of a song the performers can lay stress upon clever lines, and swing into the act accordingly. The act is popular. For this reason, the act is popular. This type of song, which sounds so easy and simple, is really the hardest to prepare, and must be written perfectly, without restraint. It must be in words or music, take hold properly. But, once it takes hold, nothing can stop it.

AMERICAN HOSPITAL NOTES.

CARLO M. WATSON, one of the Bluest Indian, with Cole W. F. Cody's "Round Up" is a patient. Carlo was injured while making a fall from his horse about a week ago.

BERT O. CLARK, of the Grenadier Guards of London, was able to leave this week.

WILLIAM H. HAWLEY, of the Grenadier Guards of London, was able to leave this week.

LAW W. HAWLEY, of Hawley and Hawley, is another patient who has left the American Hospital after making a good recovery.

ERVELYN JONES, of the Hagenbach-Wallace Shows, is waiting to leave, following her operation for appendicitis several days ago.

MAY KIRBY, of Kirby and Kirby, is getting along nicely.

HAILEY KIRBY, a sister of Jack Kirby, has been able to return to her home in a much improved condition.

CALVIN W. TROOP, agent for La Mont Brothers Shows, is still making little improvement.

FRANK DE WITT, of De Witt, Burns and Torrence, who was booked for the Marcus Theatre, Chicago, was forced to cancel on account of an inflammation of his knee. He is under the care of Dr. De Witt and will be able to resume his work on Monday.

IT WOULDN'T SEEM RIGHT

if a year went by without our giving you at least one or two amazing big Irish successes. Last season there were four of them—"A LITTLE BIT OF HEAVEN," "HE'S THE DAUGHTER OF MOTHER MACHREE," "O'DO RA-LOO-RAL-LOO-RAL, THAT'S AN IRISH LULLABY," "IRELAND IS IRELAND TO ME." And now we come to another,

IT WAS ONLY SHANNON'S DREAM

By RENNIE GORMACK, JOHN J. O'BRIEN and AL DUBIN.—It was recently introduced with great success by

BLANCHE RING

America's Foremost Singing Comedienne, in her New Play,

BROADWAY and BUTTERMILK

And with this announcement we are releasing it to our thousands of loyal friends in the profession. From the way it has already been received we feel justified in saying, and can safely predict it will prove another and one of the biggest hits of its kind ever written, and adds another link to the already wonderful chain of Irish successes published by us.

The Melody is Typically Irish, While the Lyric--Well, Here It Is--Judge for Yourself

FIRST VERSE

Here you are, here you are the scene I saw,
'Twas just the other night,
(Saw you in the moonlight)
'Twas such a pleasant sight.
I was in the moonlight,
But now I'm feeling blue;
(For I'm in the moonlight)
'Twas too good to be true.

Here the shamrocks were growing on Broadway,
'Twas '97 girl was an Irish colleen,
And the town of New York was the County of Cork,
All the buildings were painted green.

Proclamation copies now ready; also consultations in four keys! D♭ (♭ to ♭) E♭ (♭ to ♭) F (♭ to G) G (♭ to A).

CHORUS

Here the Hudson looked just like the Shannon,
Oh, how good and how real it did seem,
I could see another singer's dream was plain,
'Twas only an Irishman's dream.

Sh (♭ to ♭) B♭ (♭ to ♭) E♭ (♭ to ♭) F (♭ to G) G (♭ to A).

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VAUDEVILLE FACING CRUCIAL TEST.

OUTCOME OF PRESENT SEASON MEANS MUCH.

(Special to THE CLIPPER.)

Chicago, Aug. 28. There is more behind the manifold opening of Chicago vaudeville theatres than appears on the surface. There is still a question whether so many theatres are opening because of an overwhelming demand for this form of entertainment, or whether they are being opened in an effort to locate the real demand. Some think there are too many theatres in the outlying districts dedicated to popular priced vaudeville; others believe there cannot be too many, and each new opening is hailed as a demonstration that people will flock to neighborhood theatres as long as bills are kept up to proper standards.

THE SITUATION.

By the time this article appears in print, each section of the city will lay claim to important neighborhood houses, playing bills pretty much alike in calibre. The Chicago populated North Side has a popular priced vaudeville theatre for every few city blocks. In addition to the Wilson Arena Theatre, the Lincoln Hippodrome, the Windsor, the Columbia and the Garden (all of which operated last season), the Victoria is presenting this type of entertainment this year. On the West and Northwest side, the Academy, American, Kodie, New Apollo, American, and Logan Square have been reinforced by the Crown (formerly the seat of week running road shows). The South side has the La Grand, Empress, Monroe, Grand, Elks and Midway. In the Loop the North American and other cafes present this type of entertainment, many of the cafes being booked under the same management that book the neighborhood theatres.

Most of the shows are of split week classification, changing bills on Wednesday and Thursday nights. The bills are of a fairly high quality in most instances, yet the prices are so low (ten and twenty cents being the rule) that the theatres must play to well nigh capacity during three shows

per day in order to make expenses—and most regular capacity in order to show a profit.

BOOKING RIVALRY.

If all these theatres were operated as a result of normal demand there would be no occasion for discussion. But, as a matter of fact, the establishment of new theatres and organizations make it a point to interest capitalists in the erection of a new theatre for that locality, or bring pressure to bear for converting a theatre which has not met with much success in other lines to the interests of vaudeville.

There is much rivalry in booking circuits, and the strength of these circles is reflected in profitable theatres. When an circuit operates a paying theatre (or one that ought to pay) in a certain neighborhood, music directors of rival organizations make it a point to interest capitalists in the erection of a new theatre for that locality, or bring pressure to bear for converting a theatre which has not met with much success in other lines to the interests of vaudeville.

It can readily be seen that this condition is very conducive to bringing about "over-production" in the way of vaudeville theatres, just as "over-production" may be created by too much manufacturing competition in commercial lines.

Sometimes circuits which have lost power during recent seasons regain control by securing new houses, with a good percentage of profitable ones in the list, so that a fluctuating vaudeville market results. As in brokerage fields, when the market fluctuates, everybody appears to be busy, but some firms are constantly on the verge of failure. This is especially true when men in control of bookings own the houses, some imposing looking firms making far less on their investment than most observers realize.

WHEN HOUSES SHIFT.

Sometimes strings of local theatres shift from one booking office to another, frequently crippling the firm which previously handled the bookings. In such cases the firm which handles the bookings are best able to stand the strain which continues

until some other bookings are secured to bring about a normal balance.

The Wilson Avenue Theatre is a good example of a house which has found occasion to change bookings. Many hold this up as an example of the fact that good bookings mean good business, but most impartial observers are inclined to believe that all booking offices exhibit both strength and weakness in bookings held out. Sometimes a strong association prompts a switch, but in a given instance—and sometimes one without much standing surprises everybody by the quality of shows held.

WHAT THEY FACE.

House managers are naturally optimistic this season because the old "picture" bugaboo has been replaced by confidence that the public prefers cheap vaudeville to this form of entertainment.

No stomes were nurtured to make openings auspicious. Many neighborhood theatres spread free passes for opening night broadcast in order to bring a crowd that would give the proper spirit to the opening, the theory being that the sight of a big crowd would bring the people back again. The fact that some rival theatres are located within a stone's throw of one another has brought on a merry war for patronage. The manager who can get into personal touch with his patrons is the one who usually succeeds, so, like moving pictures, shows are being booked by house managers make it a point to stand at the door when the audience enters and bow and nod to everybody.

TOO MANY HOUSES?

The old question, "Are there too many neighborhood houses?" was never asked more repeatedly than at the present time. None of the theatres had particularly smooth sailing last year, and the announcement that new ones would be added led many to believe that all would show a loss, unless something radically new in the nature of bills were provided.

It is an established fact that no audience is harder to please than those which patronize vaudeville theatres. People will attend the Palace or Majestic, in the Loop, and witness a show by no means extraordinary, but they will continue to frequently highly pleased—but if a neighborhood house shows

a weak bill there's an appreciable falling off of attendance. The fact that there are many houses belonging to rival elements makes it hard for any one circuit to present strong bills continuously, as there are only a certain number of good acts that may be secured for the salaries allowable in booking this class of theatres. This tends many to believe that centralized booking, controlled by one circuit, would lead to a reduction in the number of houses operated and a corresponding improvement of bills. But others maintain that monopoly is usually followed by indifference, which ultimately means weak bills, anyway. Therefore it is difficult to hint at a just average.

THE GAUGE.
This season will be a crucial one for the outlying theatres. If most of them succeed in showing vaudeville at a legitimate profit, it will be the first point to a genuine demand for this form of entertainment which will place it far beyond the competition of other forms of shows. But, if time serves to show that there is an "over-production," some of the houses will revert to other forms of entertainment next season, bringing about a more even balance.

ABOUT PEOPLE.

D. W. FOSTER, manager of the McKimley Music Co.'s male quartet, is away on a vacation.

J. C. BRAZIER is planning three new acts and several additional numbers for "At Ocean Beach." SAM DU VRIES' wife, the violin virtuoso, may return to vaudeville.

LOUIS HOLLAUB is still assisting Frank Doyle, though the latter now operates the Chicago outfit.

MISS MCHEENY (who played a bit in "So Long, Letty") is in Chicago framing a new act.

HARRY L. NEWTON's wife is ill at the Herrold Hospital.

WARD and TERRY are whipping their new act into shape in Chicago.

ABE OLMAN contemplates retiring from the publishing field, in favor of out and out song writing.

ROGER LEWIS is cemented to the F. J. A. Forster concern as lyricist and musician.

BURRELL VAN BUREN is completely enveloped in the atmosphere of high class music.

JACK LALIT wrote a powerful article for *The Herald*, denouncing prominent actors and producers for falling to endow rooms in the American Theatrical Hospital. He didn't hesitate to mention names.

BURKE and JEANETTE are awfully disoriented now that they've landed a full season's engagement.

LINCOLN OFFERS.

Sam Kahl made it a point to visit Manager W. McGowan, of the Lincoln Hippodrome, Chicago, one of the best small bills procurable for the grand opening, Thursday evening, Aug. 24.

The Aurora Zonars made a thrilling opener, properly keyed to make the audience enjoy the rest of the bill.

Davis and Kitty quality combined instrumental and vocal music in an offering replete with novelty. "Catalina" act was never more vigorously revealed than as presented by Lina and Anselma, a fast working Hawaiian duo.

The Monarch Comedy Four coupled laughs and dance amid high powered voices in a way that won the audience.

"Electrical Voices" demonstrated uncanny power over mystic electric currents, forming a thrilling closing act.

SEEKS NEW TERRITORY.

Paul Gordon, former chief of the A. B. C. forces, but now one of the busiest younger members of the W. Y. M. A., has been on the constant lookout for new houses. It is whispered that he sees a big field of operations in St. Louis, and that he will enter that city for the purpose of opening a W. Y. M. A. branch. His chief territory coast representative, will remain in the main office of the W. Y. M. A., directing Coast activities from the "big seat."

"THE VAUDEVIANIAN." No. 1. UP OUT Full of new Material, Monarchs, Sketches, Jokes, Etc. 50c copy. Sent in 10c. N.Y. 4022 St. Irvington, N.Y.

CHICAGO VAUDEVILLE.

AUG. 28.

MAJESTIC.

Herbert's performing animals opened the bill with wonderful stunts, including a caesaree looking the loop.

Demarest and Collette did nice work on the fiddle and 'cello, while woe would have been better had less "rough stuff" been resorted to.

Mildred Richardson sang concert songs in crystal clear voice of marvelous power to hearty applause.

Valerie Berger and company have what may be called "Madame Butterfly" sketch with happy ending. Valerie is wonderful as Japanese girl in love with American. The quartet dialogue aroused audience's interest. All principals acted well.

Al and Fannie Steadman were the applause hit of the evening. Their piano work never lets up, and act is practically devoid of dull spots.

Gomes Trio present Spanish peasant dances, the chief characteristic of which is excessive speed.

Mullen and Coogan make the audience enjoy their burlesque nonsense singing "Life May Be Old" to much applause.

Sylvia Hildwell company again revealed "The Forest Fire" to Chicago audience. Act goes much better than when seen last season as principals handle the roles more naturally. The big electric effects earned deserved applause.

CROWN THEATRE.

(FIRST HALF, AUG. 21.)

Booking Manager Frank G. Doyle arranged a retaining bill for this night's performance. The two Sweeney Girls, with a neat little tragedy act, opened, followed by Mints and Palmer, who entertained with also little act better. Sautou, with his accordion, stopped proceedings. He was followed by Al and Herman Vandercor, with their burlesque magic offering, coralling the laughing honors of the show. Norton and Harris, two nice looking girls, opened with "We Are Looking for a Man," and then followed by singing "You're a Day-Gone Dangerous Girl," finishing and earning considerable applause. Bill Master's "Holiday in Hieland" (six men and four ladies) was a big act, with fast dancing finish. "They come out like the Dog" and "Good-Bye, Good Luck, Good Bless You," putting the songs over effectively.

McVICKER'S.

(SECOND HALF, AUG. 27.)

Johany Fogarty, well known in the old days of the La Salle Stock Company, has a spectacular dancing revue. Chas. De Land and company offer a comedy playlet, while Dixie Harris and the All Star Four present a singing novelty. The Great Howard, a ventriloquist, also entertains. The remainder of the program includes: Norton and Noble, Webster and Elliot, Williams and Pullen, and Norton and Allen.

KEDZIE.

(Reviewed Monday, Aug. 21.)

Manager Malcolm had a dandy show for the first of the week. Dick Henry and Carrie Adelsola, with a special act, opened the show splendidly with a real novelty dancing act. Fox and Ingraham, with their neat little piano offering, pleased. Monroe, Healey and Joyce received numerous laughs with their comedy sketch. Bert and Harry Gordon are following in the footsteps of the famous Howard Bros. The boys possess splendid voices and have great line of patter. The Seven Avallons, doing everything that was ever attempted on the wire, closed the show in fine style.

McVICKER'S.

(FULL WEEK.)

(Reviewed Monday, Aug. 21.)

A full house at Monday's second show found great interest in eight turn bill, which included moving picture interpretations from Ernest Novet, Pictorial to Pathé company.

Sono, Jordan and Zeno (two men and a woman), opened with comedy sketch work that found a great climax in a double comic-suit-bluff-fiasco.

Lillian Sisters showed control of musical instruments and voice-singing "Good Old Days Back Home" and "Yala Yala," aptly.

Clair and Bryson's "A Bit of Life" shows what imagination when done right means playwright at wife's suggestion. Full of good lines.

Warren and Templeton do much refined clowning, but the bit by far, in addition of "Jimmy Dear"—almost without words.

George Templeton has taken down monologue, getting best hands, and making the audience believe.

J. C. Brannan's "At Ocean Beach" finds Billy Bachelor reaping a harvest with Kelly's "Dope" characterization, while pretty girls back principals in well selected songs, especially written and popular.

"Valley of the Nile," "Are You From Dixie?" and "Castle on the Rhine" were among popular songs used. Girls have neat costumes. Nice scenery.

Wood, Melville and Phillip, two boys and a girl, give comicalities, who call them the "Catskins."

Brew role creating much laughter. Reputation of "Dangerous Girl" was especially good as double Ireland Mums. The "Catskins" were also popular.

"Sweet Kentucky Lady" formed finale. Girl is clever dancer, very vivacious.

Princesses Jue Quon T'ai sang American ragtime in quaint Oriental manner, also combining Chinese and European costumes quite daintily. Her voice is clear and she registered a decided hit.

Casper.

PERMANENT "STOCK" PEOPLE ALL LINES

(Opening Sept. 18.)

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CHASE-LISTER CO. WANTS

A General Business Man With Specialties, who can sell the Chicago market.

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Comedian Director Feature Leading First class Rep. Stock or Production. Join on wire. Care CLIPPER, 210-35 S. Dearborn St., Chicago, Ill.

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Character Leads, General Line of Revue, Musical Characteristic Old Men, Etc. Address: 114-116 N. Wabash St., Chicago, Ill.

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TO TAKE HALF INTEREST IN WELL City of 50,000. No dramatic opportunity. Excellent opportunity to manage. Address STUCK, Clipper Office, N. Y.

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Wardrobe in heavy costume. Tapes, dresses, suits, walking gowns, furs, hats, stage wigs, costumes, etc. Address GUS KEIFFER, No. 302 S. Union St., Olean, N. Y.

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DRAMATIC PLAYERS. Full time. High salary. Winter season. Week stands; pay your own; sale all first. Join on wire. H. B. MARSHALL, Donahue, Iowa.

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WANTED AT TRISH OR ROBERTSON COMEDIAN; sober. Must POSITIVELY SING, sing, height, weight, salary to receive reply. Send to: TRISH OR ROBERTSON, working now. BEN TOW MUSICAL COMEDY CO., Cambridge, 8, Aug. 21 to Sept. 1.

NEXT WEEK'S VAUDEVILLE BILLS

Sept. 4-9

U. B. O. CIRCUIT NEW YORK CITY.

Boreal.
Suppre & Duppre
Buddy Bond
Nedwin & Friedland
Newburgh, Voca
Jack Kennedy & Co.
Alkhambers.

Marion Weeks
Weakly Ardell & Co.
Burley & Burley
New Brighton.
(Delatien Beach).

Suppre & Tricker & Co.
Klick Sale
Henderson's.
(Coney Island).

Wood, Melville & Co.
Thibe & Jerni
Bauhwick (Hkln).

Clark & Vard
C. N. Cart & Co.
Kendall Sisters
Edeline & Arman
Laurie & Brownson.

Booth & Booth
Blanch Johnson
Joe R. Howard & Clark
Wells & Armound & Co.

ATLANTA, GA.
New York.
Una Carter & Co.
De Leon & Davies
Beren Howard
Wilson & McNally
Joe O'Brien

BOSTON.
Keith's.
Moore & Hager
Nan Harper
Muller
Three Lightings
Artistic Valets
The Merry Men
Conlin's Taffy Men
Marie Lee's Posing Act

BIRMINGHAM, ALA.
Lyric.
First Half
Adelela Roebly & Co.
Three Stranded Bros.

BALTIMORE.
Maryland.
Harris & Main
Fisco
The Elmshin
Fitzpat & Fano
Lorton & Nicholson
Dennis Caros

BUFFALO, N. Y.
Boreal.
Dorothy Rezel & Co.
Bonair, Ward & Varon
Van & Schenck
Loney Haxell
Boy & Arthur
Kurtis Roosters
The Lenton

CLEVELAND.
Keith's.
Harry Gray
Hufford & Chain
CHATTANOOGA.

Keith's.
First Half
Williams & Segal
The Lancers
Fito Morvatis
Clara Howard

THE KRAMERS.
Last Half
The Kramers
COLUMBIA, O.

Keith's.
Valmont & Berman
Ned Travers & Co.
Vestime & Jol
Davenport & Baferty
DETRUIT.

Temple.
Hamletta Crouman
Mama Young & Brown
H. E. Lester
Cyrilne Bretton
Doyle & Dixon

ERIE, PA.
Colossal.
Maudie Burhardt
Orville Rism
Frank Heston
Gumant Trio

GRAND RAPIDS.
Ramon's Party
Chas. Kellogg
Adams & Murray

HAMILTON, ONT.

Temple.
Kirk & Fogarty
Levy & Brown
Courtroom Girls
Boreal.

(B'rice, Harv & Co.
Act Beautiful
KNOXVILLE, TENN.

Grand.
Smith & Hall
The Kramers
Levy & Brown

Williams & Segal
The Lancers
Fito Morvatis
Clara Howard

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Francina.
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"Property"
Wood Dancers
WILMINGTON, DEL.

Geasterie.
The Craps
Whiting & Hurt
Adele Astaire

NEW ORLEANS, LA.
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Barbott & Girls
Arthur Deagon

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Maudie Burhardt
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Last Half
Lockhart Bros.
Maudie Burhardt
Homer Lind & Co.

NEW HAVEN, CONN.
Polis.
Three Boudins
Pitagnid & Lorens

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Quicker & Fitzgerald
Lester & Co.

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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THORKE, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Oaks and Astor, Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to diet, disease, hygiene, self-preservation, prevention of disease and matters of general interest will be answered in this column. **ADDRESS ALL INQUIRIES TO DR. MAX THORKE, AMERICAN HOSPITAL, 1111 N. LAUREL ST., CHICAGO, ILL.** Where space will not permit, the article is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorke should not be expected to diagnose or prescribe in these columns.

WHY DOCTORS MAKE BAD PATIENTS.

Perhaps you don't know it—perhaps you do—let us let us know whether you are one of the worst cases of people to handle when they are sick. I do indeed, this is my opinion, but the truth, I know—yes, from personal experience.

The reason? Yes, there is one, and this very reason is operative in every case of the stricken medical. I shall come to that directly, but for now, if you please, for the sake of emphasizing the proposition, to illustrate with a personal experience. The other day, after spending day after day in a much-needed operation, I felt a little better. My head was a little mild. This was soon followed by a rise in temperature to 100 degrees. My head and limbs began to ache. I felt sore all over, and was obliged to rest in bed. The next day the thermometer registered 102. The trouble was that I knew of no other cause of the fever, how high the fever had mounted. As soon as the word was passed that I was to be confined to the house, a host of well-meaning friends came to see me. Thermometers, stethoscopes, blood pressure apparatus, and every possible instrument of diagnosis known to modern medicine were employed with a view of arriving at a correct diagnosis. A nurse was sent for, and I was told that the medical corps to this distinguished (I) patient. A nurse was sent for, and I was told that the medical corps to this distinguished (I) patient. A nurse was sent for, and I was told that the medical corps to this distinguished (I) patient.

When my physician perceived my chest I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia.

Why that must be meningitis, or perhaps infantile paralysis. No—this was not the case. I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia.

They departed after giving directions and prescriptions. I could not help but sleep. The hours rolled rapidly; everyone had retired; not a sound anywhere outside of the rattling of the clock. I felt a little better. My head was a little mild. This was soon followed by a rise in temperature to 100 degrees. My head and limbs began to ache. I felt sore all over, and was obliged to rest in bed.

ANSWERS TO CORRESPONDENTS.

HACKING COUGH.
M. T. M. Ashland, Wis., writes:
Dear Doctor: I am troubled with a hacking cough for over a year. Some of my friends advise me to smoke opium, but I am inclined to discontinue the latter habit, as it is not good for my general health. I have sharp pains at times in my chest. I have a constant reader of this paper, and I would like your opinion as to what I should do to get rid of this cough. I am a constant reader of this paper, and I would like your opinion as to what I should do to get rid of this cough.

REPLY.
Continued hacking cough, if persistent, and resistant to ordinary measures, requires thorough investigation. It may be the first hint of serious lung trouble. My advice to you is, not believe of medicine what your friends say, but to subject yourself at ONCE to a painstaking and thorough examination at the last mentioned hospital for the purpose of establishing a diagnosis. Once that is established you will have the trouble intelligently, without guessing.

BURNING WHEN VOIDING WATER.
H. B. New York, writes:
Dear Doctor: I am troubled with a constant burning whenever I void water. I am a constant reader of this paper, and I would like your opinion as to what I should do to get rid of this burning.

REPLY.
When the urine is noted it will cause an irritation of the parts when being voided. The

more convinced I became that the "few days" of the doctors spoke would be a few weeks, and perhaps a few months. "I could not afford to be ill," I thought, and I had no hand, for any length of time, I missed.

Quietly, as I was pushed by an invisible force, I stole into the library, here, at last, I could do as I pleased, unobserved on the only floor I was sure to refresh my recollection through their aid, as to my situation. I might have been a few weeks, and perhaps a few months. "I could not afford to be ill," I thought, and I had no hand, for any length of time, I missed.

Fantastic and weird pictures of bacilli and cocci and other microorganisms filled the corridors through my gray matter, until Morpheus took me to his land of nod. I was in a sort of comatose slumber.

The knowledge of what may happen and what they had said about new doctors super-super-heative, morbidly introspective, and consequently

It is the peculiar mental attitude of the modern scientific conditions that create this hypersensitization. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia.

The object lesson that we may gain from this most advanced view of doctors super-super-heative, morbidly introspective, and consequently

It is the peculiar mental attitude of the modern scientific conditions that create this hypersensitization. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia. The differentiating point was that I was sure that he discovered signs of a rapidly setting pneumonia.

LUMP ON SIDE OF NECK.
DEAR DR. THORKE: I have a lump on the right side of my neck, which I have never seen enlarged. I have had it for five years. It is a very small lump, but I have never seen it enlarged. I have had it for five years. It is a very small lump, but I have never seen it enlarged.

REPLY.
If the gland was affecting my neck, and behaved like yours, I would not hesitate to have it taken out. The chances for infection and other complications in these conditions are too many to run. The gland has of late enlarged again, also been enlarged, and I have been told that it is a sign of a tumor. I have been told that it is a sign of a tumor. I have been told that it is a sign of a tumor.

REPLY.
When the urine is noted it will cause an irritation of the parts when being voided. The

down. The more you procrastinate the greater the chances that the gland will break down, and, of course, as early as it is possible, have it removed.

PAIN IN RIGHT SIDE.
EX-PROMOTED MANAGER, Chicago, writes:
Dear Doctor: Would you please advise me, through your professional column in this paper, I have been suffering from a pain in the right side in the region of the appendix. While I am not suffering from it, I have been very much annoyed. I have been examined by physicians. Some say it is due to a constipation of the bowels, others maintain that it is due to an injury resulting from a blow on the right side. I have been very much annoyed. I have been examined by physicians. Some say it is due to a constipation of the bowels, others maintain that it is due to an injury resulting from a blow on the right side.

REPLY.
Gas in itself will not, as a rule, cause pain in the region of the appendix. It is the pressure of the gas on the appendix that causes the pain. The swelling may be due to an injury to the appendix, or it may be due to a constipation of the bowels. The swelling may be due to an injury to the appendix, or it may be due to a constipation of the bowels. The swelling may be due to an injury to the appendix, or it may be due to a constipation of the bowels.

POLYPUS OF NOSE.
MRS. V. McN. De Moines, Ia., writes:
Dear Doctor: I am in a "wonderful" team and do so, but I have been suffering from a polypus of the nose for some time. I have been suffering from a polypus of the nose for some time. I have been suffering from a polypus of the nose for some time. I have been suffering from a polypus of the nose for some time.

REPLY.
By all means have the polypus taken out. The operation, in addition, is comparatively simple and you need not be in bed for more than a few hours. You need not even take an anesthetic for the operation, and the recovery will be very rapid.

STOMACH TROUBLE.
MRS. C. J. Minneapolis, Minn., writes:
Dear Doctor: I have been suffering from a stomach trouble for some time. I have been suffering from a stomach trouble for some time. I have been suffering from a stomach trouble for some time. I have been suffering from a stomach trouble for some time.

REPLY.
I don't think you need fear any scarring from the operation on your stomach. In the first place, the operation is very simple, and the recovery will be very rapid. I don't think you need fear any scarring from the operation on your stomach. In the first place, the operation is very simple, and the recovery will be very rapid.

PRIVACY.
MRS. F. L. McD. Newark, N. J., writes:
Dear Doctor: I have been suffering from a privacy trouble for some time. I have been suffering from a privacy trouble for some time. I have been suffering from a privacy trouble for some time. I have been suffering from a privacy trouble for some time.

REPLY.
Do not permit yourself to get discouraged. It could have been a very serious condition, but the large intestine are so indicated that the health of the body is not affected. Do not permit yourself to get discouraged. It could have been a very serious condition, but the large intestine are so indicated that the health of the body is not affected.

ANTIDOTE FOR POISON.
MRS. C. J. Minneapolis, Minn., writes:
Dear Doctor: I have been suffering from a privacy trouble for some time. I have been suffering from a privacy trouble for some time. I have been suffering from a privacy trouble for some time. I have been suffering from a privacy trouble for some time.

REPLY.
When the urine is noted it will cause an irritation of the parts when being voided. The

BIG TIME ACTS. PARODIES, etc. Only by word. Exclusive work drama. **MARY THEATRE, 1190 Broad St., Prov., R. I.**

MELLODY LANE

A POPULAR AND SUCCESSFUL WRITER.

J. KEIRIS BRENNAN MOUNTS TO PAME ON THE WINGS OF HIS LYRICAL FANCY.

To be the king of lyric writers, or even the queen thereof, may be an enviable position, but of all the lack of lyric writers come to take the trick when it happens to be "Jack" Brennan. His name, of course, is not new, but of his songs as J. Keiris Brennan, but nobody who knows him can help calling him just Jack. Mr. Brennan is one of those exasperatingly rapid success that are devoid of any of the usual signs of fame and fortune. He first jumped into the limelight as the author of the remarkable lyric to the song, "A Little Bit of Heaven Since They Call It Ireland," to which Ernest R. Ball composed the music, and which has proved to be one of the greatest hits in a standard ballad ever penned. The song writing team of Ball and Brennan is now firmly established, and credit for the amazing and genuine hits evolved by these collaborators must be divided equally between the two which is by no means always so. Mr. Brennan followed this stupendous success by proceeding to the same old lyric to "Goodbye, Good Luck, Good Bless You," and as if that wasn't enough, he has gone it one better now, "Turn Back the Universe and Give Me Yesterday," being the latest. It looks like being the greatest of all the Ball-Brennan ballads him. Some of his other highly successful lyrics are: "The Garden of the Gods," "That's How the Shannon Flows," "You'll Be There," "I'm a Little Bit of Heaven," "Ireland Is Ireland To Me," "Never Let Yourself Forget That You Are Irish Too," "Ireland, the Footnote of God," "For Dime Old Time Sam," "My Wonderful Love For Thee," "I Would Find You, Dear," "To the Lass We Love—A Toast," "On the Road to Paradise," "The Road to Blom," "Heather, From My Little Highland Home." All these were written for Mr. Ball's music, and every one of them has proved a big money maker. Fortunately means were made to him always, and Mr. Brennan possesses lots of it. One can't help liking him the first time one meets him, and the more one meets him the greater the liking becomes. A modesty of demeanor distinguishes this lovable character who is absolutely unspotted by the lavish favors Fortune has deigned to bestow upon him. Mr. Brennan was not always a writer, though he has fairly earned his subsistence of the "American Tom Moore." He has seen hard service and received many hard knocks. In Alaska he lived for several years of adventure, prosperity and disaster, but came out with a little more than the fire. He is a remarkably adept marksman, and as somebody has pointed out it is, proving himself as dependable in the line of marksmanship as he comes to writing a song as he did, and still sometimes does, with the gun to his shoulder. Mr. Brennan is identical with the name of M. W. Wilmark & Sons, who are his sole publishers.

EXTRA!!! EXTRA!!!

Who ever heard of a song writer being so satisfied with his statement that he would send a letter of thanks and a token of his regards.

Luola Bernatoni was surprised some days ago to receive a letter and a neatly tied box from one of his writers thanking him for his endeavors in pushing a song. Yes, the box contained cigars, and the writer was the author of "My Fly" fame. Wonders will never cease.

DELLON MAKING GREAT HEADWAY.

Harold Dellon, professional manager for the T. B. Hanna, Francis, Day & Hunter Company, who recently went to Chicago, seems to be making wonderful headway in placing "Shamblin' of Your Smiles" and "Luna Love."

Reports come from the West that both songs are leaders in the "Windy City," and only another guarantee that Harold is doing his song boosting.

OFF FOR CHICAGO.

Harry Tunny, who has been with J. W. Stern & Co. for some time, has been rewarded for his faithful services by being appointed to take charge of the Chicago office of the House of Hits.

"BAN-JOE" WALLACE FEATURING WITMARK MUSIC.

Few instruments attract and hold the attention of listeners to a greater extent than does the banjo, expertly handled. And one of the best known experts in this respect is unquestionably "Ban-Joe" Wallace, who this season is delighting thousands at the Brighton Beach Hotel, where Mr. Wallace has charge of the music. In this respect Mr. Wallace is an astute and experienced leader. His reputation for giving people what they like and in a way few others can, has been built up in many of the most prominent hotels and cabarets of New York. When "Ban-Joe" was at Rector's all the dancing world flocked there to one and hear him and rejoice exceedingly. Mr. Wallace is an enthusiastic and steady booster of Witmark music, and his dance selections at Brighton include the best there is from his wonderful catalogue. "The music of 'The Only Girl' and 'The Princess Pat,'" Victor Herbert's popular operas, is particularly in evidence, and prominent among the popular pieces which he is favoring are such Witmark hits as "Are You From Dixie?" "Goodbye, Good Luck, Good Bless You," "A Little Bit of Heaven," "I'll Wed the Girl I Left Behind," "Turn Back the Universe and Give Me Yesterday," "Hello 'Frisco" and a dozen others.

SONGS HEARD IN NEW YORK.

"GOOD BYE, GOOD LUCK, GOOD BLESS YOU."

"YOU'RE A DOG GONE DANCEHOG GIRL."

"AND THAT'S THE WAY IT GOES."

"BAY SHORES."

"HE'S GONE A BUNGALOW."

"THERE'S A QUIET DOWN IN QUAKER TOWN."

"THE SUMMERS OF YOUR SMILES."

"I GAVE MR. WYKE TO THE 'THEATRELAND'."

"IT'S A LONG, LONG TIME SINCE I'VE BEEN HOME."

"PEASANTS OF NOBLES."

LOUIS COHN SAYS.

Dooley and Selas, who are playing the Keith houses around New York, have been meeting with great success since it's a Long, Long Time Since I've Been Home. No trouble at all for them to take four and five encores with this song. And Edwy's Minstrels have started on their thirty weeks' trip on the Western time, and in all their correspondence with this office they repeat that "I'll Wed the Girl I Left Behind" and "You're a Dog Gone Dancehog Girl" are the biggest sensation they have ever had on their act and Mr. Hoyt has more than once complimented Mr. Harris in writing out such a great ballad.

Mayo and Tally, who are now playing the Frodoor houses in the East, tell us that "Let's Be Sweethearts (Once More)" is positively a hit, and Mr. Tally, who is singing the song, says that there never was a star sing this song for the last five years and never become tired of this wonderful ballad.

Joseph Comer is still creating a riot in all the theatres where she appears, with Mr. Harris' melody song, called "The Songs of Yesterday." Little Schone, in introducing Mr. Harris' old ballad throughout the West, and she predicts a wonderful future for this song, as she claims that there never was a star sing this song for the last five years and never become tired of this wonderful ballad.

SOME SONGS DO AND SOME SONGS DON'T.

The public never hears of the many songs published which develop into failures. Sometimes songs are a riot on the stage but fail completely as sellers, while others sell well but "drop" when put over the footlights.

The music publisher who is smart enough to pick a song that will do both (sell over the counter and prove a stage hit) at the same time is some day a million dollars richer. Might instance, Larry of the Belmont Granville Co. entered the class of "good pickers" the day he grabbed "Any Old Name" as

Wonderful Name" from Will Hart and Billy Van derwerker.

"Any Old Name" is one of those songs that hit the above mentioned company for playing a tremendous stage song for Ed. Morton, Juliette Dilla, De Lisle and Vernon, Crane and Johnson, and a number of others, as a result, Mr. Van derwerker has asked some of the music boys how this infant is moving.

The Greenwalt and Ward Season novelty, "He's Got a Bungalow," is now being used by numerous burlesque shows on both wheels, and reports have it that the music and the subject of the song, which have taken on such a sensational song, which is spreading with leaps and bounds in a manner that keeps the Granville staff constantly on the move.

MINSTREL SHOW A BIG SUCCESS.

The guests at Hill's Mountain View House, Bloomington, N. Y., were furnished a big surprise Saturday night, Aug. 26, in the form of a big minstrel show. Messrs. Woodlawn, Jacobs, Goldschmidt and Stainfield, were the entertainers, assisted by the Scotchband Orchestra. The musical numbers featured included "Good Scott," "Alabama Jubilee," "Underneath the Stars," the program closing with "Listen to This," a new one step by Mel. Kaufman, which has the honor of being the biggest instrumental hit in years.

GEORGE LYONS SINGS TWO NEW ONES.

George Lyons, formerly of Lyons and Tasha, writes to M. W. Wilmark & Sons a very interesting the biggest kind of a hit with the new Ball-Brennan ballad, "Turn Back the Universe and Give Me Yesterday." Another song, which is a very popular, he says runs this song a close second for popularity, though it is quite a different mold, is "I'll Wed the Girl I Left Behind," a very popular march song that is proving positively irresistible in its appeal to vaudevilleans and the public generally. This also is published by M. W. Wilmark & Sons.

Milwaukee, Wis.—The Minstrel, under the management of J. H. Wilson, will open on the season week of Aug. 28, with Helen Lillian in "Overtones," Jack Wilson, Frank Harris and Lillian Woodhouse in "The Green Waltz," Jacques Dubois, Tim, Dumbars' Old Time Dances, Horton and Lebrack, Page, Jack and Mack.

Sturtevant (C. A. Nigameyer, mgr.)—The Shubert, will open Sunday, Aug. 27, with "The Big Idea" as the opening attraction. Harry Minstrel and Isabelle Randolph will play. Leading parts: Geo. Gual, Florence Morrison, Frank Duran, Russel Wilson, Lila Valle, Geo. E. Taylor, John G. Free, Bertie Conway, Van Muriel, and Russell Brown.

Galtz (C. A. Nigameyer, mgr.)—The Pace, makes will be attracted by "The Green Waltz" and "Auto Girls."

Express—The Portland Folies will be the attraction week of 27.

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TELEVISION PICTURES

HARRY NEWELL, MOTION PICTURE EDITOR.

FAMOUS PLAYERS CELEBRATES THIRD ANNIVERSARY OF FEATURE PROGRAM.

BRENON LOSES FOX SUIT.

INAUGURATED STAR SYSTEM FOR FILMS IN 1912—HAS ACCOMPLISHED MUCH SINCE INCEPTION.

September marks the third anniversary of the inception of the initial feature film program by the Famous Players Film Co. The concern that originated the present star system, which has done so much to dignify and advance the motion picture industry in general, possesses a record of accomplishment in its chosen field, covering the four years of its existence, of which it can justifiably feel exceedingly proud.

One of the earliest and biggest effects upon the trade directly traceable to the establishment of the first feature program was the creation of new theatres and the conversion of old legitimate houses to the presentation of feature photoplays. When it was realized that large theatres could be built with the certainty given by the program of being open week in and week out throughout the entire year, the interest of exhibitors and the devotion of capital to the position naturally resulted. Thus many of the most prominent photo play theatres in existence to-day were literally built upon the feature program.

The launching of its program in 1913 by the Famous Players Company was preceded by the presentation of great stars on the screen, the first of these being Sarah Bernhardt, who starred in "Queen Elizabeth." Mme. Bernhardt was followed by James K. Hackett. The first of the productions on the actual program was Mrs. Pike, in "Pies of the D'Urbervilles." On Sept. 10, Mary Pickford, fresh from her triumph in the stage in "A Good Little Devil," was first presented in a five reel feature by the Famous Players, when she appeared in "His Bishop's Marriage," the latter started in an adaptation of "A Good Little Devil." In the opening scene of which appeared David Belasco, under whose direction she had been starred on the stage.

In January, 1914, there was introduced to the photo play another star who was destined to gain great popularity, in Julia Baynes, who first appeared in "An American Citizen." The next of the company's permanent stars to be introduced was Marguerite Clark, who first appeared in a picture public over night by her delightful performance in "Widowhood," in which she appeared Oct. 15, 1914. Three months later, another luminary flashed upon the screen, who has since won great favor, introduced in "The Morals of Marcus," in January. April saw the introduction on the program of Haeckel Dawn, in an adaptation of "Pleasure," after her previous appearance in "One of Our Girls," which she followed by several successful productions.

Meanwhile, Pauline Frederick, her great success in "Anacostia" and "Joseph and His Brethren" still in the minds of the public, had been sent abroad to England, France and Italy for the purpose of adapting Hail China's celebrated novel and play, "The Eternal City." This exceptional spectacular production opened at the Astor Theatre in April, and immediately won Miss Frederick recognition as the foremost dramatic actress of the screen.

Adolph Zukor, president of the recently combined Famous Players-Lasky organization, in speaking of the progress made by the concern he started in 1912, said in part:

"While it is true that we have, in a measure, scored a success, still that record of achievement during the last four years is only of interest insofar as it sets a mark which would be surpassed during the future. In a business that is growing and changing so rapidly as this, it scarcely behooves me to give much thought to the past, except as it indicated the probable course of the future.

"If the motion picture is to hold the position which it now occupies in the realm of public amusement, it seems imperative to me that all branches of the business—production, distribution

and exhibition, must be improved. Perhaps the most serious question to-day is that which pertains to the method by which the exhibitor can get the most out of every picture which comes to his house. In other words, showmanship must be cultivated by those who possess it to only in minute degree. It is a distinct art in itself, but the rudiments of the game can be taught to anyone, and I am glad to say that steps have already been taken towards showing exhibitors of our pictures the best way of 'selling' not only the individual pictures, but the theatre themselves to the public.

"What I am hoping and striving for is the time when 100 per cent. of the value of a picture will be gotten out of it in the theatre, and as we improve the quality of our pictures it will be inspiring to know that their increased value will be realized by the exhibitor.

"It was just about one year ago—Sept. 11, to be exact—that our studio in Twenty-sixth Street was totally destroyed by fire. I am glad to say that the temporary inconveniences suffered at that time are but a memory now and that the effects of the fire have been completely nullified during the year.

"Of course, the most recent event of importance was the merger of the Famous Players and Lasky companies, which I believe to be of the greatest importance from an economical and productive standpoint. All in all, these last three years have been marked by results by which I am quite sure that the months to come will see even greater fields of endeavor undertaken by the company."

SONIA MASSALL.

Sonia Massall, whose portrait appears on page 35 of the current issue, is a Russian actress who not only has gained enviable fame as an artist in her own native land, but in America as well. She has been extremely popular in the theatre, and has recently appeared before the public in four distinct and widely different styles of entertainment. She has sung, acted, acted in grand opera with the Manhattan Opera Company, her repertoire embracing "Cavalleria," "Pagliacci," "Loulou," etc. She appeared as the chief support of Mme. Mathews in her production of "The Merry Widow" in musical comedy and operetta by Henry W. Savage, and last, but not least, played the leading role for Fox in the film version of her own "Fanny's Drama," "The Children of the Ghetto."

Miss Massall has placed her future activities in the hands of Byron Chanudet, Inc., Manager C. Hillman, of the Chandler Agency, will shortly announce a new and important connection for Miss Massall, which will allow scope for the exercise of her admittedly well developed and varied talents.

ANOTHER DISCOVERY.

The billion covered by the "New York Times" has made another "discovery." In its last issue it publishes the astounding "news" that the Vitaphone had lost, last week, Leach Baird, Donald Hall, Harry Northrup and Roger Litten.

These players left the Vitaphone, as a matter of fact, four weeks ago.

MORRISON WITH PARAMOUNT.

Robert W. Morrison has been appointed the national traveling publicity representative for Paramount pictures, by the Sherry Corporation, a Paramount ally. Morrison has been active in almost every branch of pictures for the past five years.

He was at one time film editor of *The Billboard*, and the originator of the reviewing service known as Managers' Screen Reports.

As our old friend, A. R. Reeves, the burlesque comedian, is wont to exclaim, "Give me credit, boys," as when Herbert Brenon, the film director, Only Brenon's plea is made to Wm. Fox, in this instance, instead of the theatre going public in general, and concerns the authorial and directorial honor, should any accrue, pertaining to the production of "The Daughter of the Gods," which the Fox publicity department loves to describe as "the million dollar motion picture masterpiece."

Brenon so craved the placing of his name on the picture when exhibited as its author and director that he brought suit against Fox asking an injunction to that end.

Judge Mullin, sitting in Special Term, Part One, of the Supreme Court, New York, listened to arguments from counsel for both Fox and Brenon, Friday, Aug. 25.

After all the testimony was in Judge Mullin opined that: Fox need not put Brenon's name on the film in question, nor on any advertising matter relating to the exploitation of the same, for that matter, and so, as a consequence, Brenon must not only forego the pleasure of seeing his moniker inscribed on the cinema, but he will additionally look in vain "for credit" in the advertising matter as well.

It is understood that Brenon will continue the legal battle to maintain what he considers his rights in the premises.

WE TOLD YOU SO.

As occasionally reported in *THE CLIPPER* last week, before any of the innumerable so-called theatrical or vaudeville agencies had dug up the information, the Vitaphone Co. will withdraw the V. S. L. E. about Sept. 15.

Stuart Blackton, of the V. S. L. E., admitted this to be a fact coincidentally with the paper's publication of the news. The V. S. L. E. and the V. S. L. E. assumes control, will be dissolved, Selig and Mannay probably aligning themselves with George Kleine in a new distributing organization or, what is more likely, may join with the new Success films in a marketing plan for their joint product.

The Vitaphone, having absorbed Lubin, will use the V. S. L. E. exchanges as an outlet in future exclusively for their own feature productions.

EDEL NEW MANAGER STRAND.

Harold Edel is the new manager of the Strand. He succeeded to the post of the late Harry H. Edel, who was in the Strand for several years an important factor in the Mark-Brock enterprises.

ANDERSON IN AGAIN.

G. M. Anderson has returned to his first love, motion pictures. Broncho Billy, as he is perhaps better known to picture patrons, started the production of a feature starring Kitty Gordon at the Biatche studios in Fort Lee last week.

Harris Gordon, no relation to Kitty, has been engaged by the Biatche studios to play the lead role, the picture's promoter of film favorites, will attend to the distribution of the Anderson picture. Anderson's "Volen" is associated with Anderson in the new company.

ANITA STEWART BITTER.

Anita Stewart has sufficiently recovered from her recent illness to be about the grounds of her Baywater, L. I., estate.

The contemplator an early return to the screen.

ARTIST FILM CORP., theatre, incorporated at Albany, Aug. 21, for \$5,000; S. Dawes, C. S. Williams and F. C. Cornell.

(In answering ads, please mention *CLIPPER*.)

FEATURE FILM REPORTS.

WORLD TO SCREEN "BOUGHT AND PAID FOR."

"THE PATRIOT."
INC. FIVE REELS.

Released Sept. 2, By Trianglo. Local. New Mexico on the border separating United States from old Mexico. First rate story, constructed in workmanlike fashion. DIRECTION—By W. A. Walsh. Very good. ACTION—Brisk. Good thrills. SITUATIONS—Well constructed. ATMO SPHERES—Great. CONTINUITY—Perfect. SUSPENSE—Very strong. DETAIL—Very good. COSTUMES—Appropriate. CAST—Wm. S. Hart, one of the screen's greatest artists, in a characteristic role. CAST—Joe Good, George Stone, Roy Laidlaw, Franks Carpenter. PHOTOGRAPHY—Very beautiful. EDITING—Highly artistic. EXTERIORS—Excellent scenic values. INTERIORS—Good.

DESCRIPTION. Bob Wiley, a Spanish War veteran in a homestead owner in the border town of Lawton's Ridge, N. Mex. Bob is strong for the Good Old U. S. A., and keeps an American flag flying over his cabin at all times. His wife having died Wiley lives in simple seclusion. One day he discovers a man in a stream running through his land. Wiley's sudden prosperity arouses the cupid's greed of a couple scheming politicians. These two worthies conspire to rob him of the homestead on a false charge.

In this they succeeded and Bob Wiley finds himself dispossessed by a couple of government men. He has served in his hour of need. He goes to Washington to prove his claim, and his little boy dead. His wife, who has been away against his own country and he seeks revenge by slaying the bandits who ruined his life. He is preparing to raid Lawton's Ridge.

Remarks. The picture is a tale the comes in command of the American troops that battle with the Mexican bandits. The information sends the troops off on a false charge. The picture is a tale of open to an attack by the bandits. But Wiley bravely avenges the death of his wife and by courage and devotion he saves the town, slays the bandits, proving his allegiance to the U. S. A., and becomes once again a happy, patriotic American.

REMARKS. Wm. S. Hart, as the screen's champion good, had met his A. H. (Lona), and the latter the Patriot. The subject, right now, with the soldiers down on the border. The picture is a tale of particularly timely interest. In a production way this feature is up to the best standards, what more can be required.

BOX OFFICE VALUE. Advertisers the fact that the story is laid in New Mexico and introduces Mexican bandits, a Troop, and more important than all, Wm. S. Hart in a really clever character role. Loc.

"PILLARS OF SOCIETY."
FIVE ARTS. FIVE REELS.

Released Aug. 27, By Trianglo. Local. Story—Problem play. Adaptation of stage play by Henrik Ibsen, the famous Norwegian dramatist. DIRECTION—By R. A. Walsh. Presents difficult screen subject interestingly. ACTION—Absorbing at times. A trifle slow at times. SITUATIONS—Dramatic, but inclined to be theatrical. ATMO SPHERES—Good. CONTINUITY—Good. SUSPENSE—Well sustained as possible. Story is rather clever. DETAIL—Good. CAST—Henry B. Walthall (Kersten Bernick), a really clever actor. (Lona), a really clever actress. (Betty) Geo. Bengtson (John), Josephine Crowe (mother), Olga Grey (Madame Lora). PHOTOGRAPHY—Good. EDITING—Good. LITERATURE—Reading to the eye. INTERIORS—Well constructed.

DESCRIPTION. The locale is a small town in Norway. Karsten Bernick, the last of the house of Bernick, whose shipwreck is the mainstay of the town, is forced to return home from Robert's office, the latter to manage management of the business, which is nearly bankrupt. Karsten, who is a member of the town people on the Bernick Company, he feels forced to break his engagement with the daughter of the town mayor Betty, her rich half-sister. With her help he saves the town. From this unenviable hypocrisy grows other until Karsten is called to the office of the society, with prospects of great importance, dependent upon the personal confidence in him. In an effort to escape the Paris days threatens to ruin him he persuades John Tammann to shoulder the blame. John and Lona go to America. The action culminates when John and Lona return, the former to clear her name, the latter to persuade Karsten, whom she still loves, to establish his position as a pillar of society on a foundation of truth instead of lies. In defending himself, Karsten resorts to desperate measures nearly involving murder, and resulting in a spectacular

fire at sea with the thrilling rescue of Karsten's little son.

REMARKS. "Pillars of Society" was made about twelve or fourteen months ago, when Henry Walthall was with George M. Cohan, and he was a member of the business of business efficiency. As a whole the picture is entertaining, and will certainly attract the "high brow" element.

BOX OFFICE VALUE. This feature should prove a high class card for the elite houses. Advertiser Walthall and Lona. Loc.

HORSLEY QUITS PRODUCING.

David Horsley suddenly decided to quit producing films Aug. 22, and as a result closed his Los Angeles studio.

The Horsley features have been of the Mutual program for the past week.

The Centaur Co., of which Horsley is the head, will be re-organized and renew its activities in October.

MUTUAL'S MOVE.

The Mutual Film Corp. removes its executive office to Chicago Sept. 1. Hopp Hadley, Chester Beecroft and Harry Poppe will remain in the New York office.

The associated advertising managers and newspaper men tendered Terry Rannays a farewell dinner at the Claridge, Tuesday afternoon, Aug. 29.

FORD WOULD TRANSFER VITA SUIT.

H. Benson Crisp, of New York, and Alfred Locking, of Detroit, acting for Henry Ford, the automobile maker, whom the Vitaphone is suing for a million, alleging that he said mean things about J. Stuart Blackton's masterpiece, "The Battle Cry of Peace," made an application, Aug. 26, in the Supreme Court, New York, to transfer the case to the U. S. District Court for the Southern District of New York.

Wm. A. Ullman and Elijah H. Zolner are the attorneys for Vitaphone.

ACTOR SUES U.

Robert Whittier, a picture player, entered suit against the Universal, Aug. 26, alleging that the picture concern had engaged him for eleven days' work at \$20 per diem.

So far, writes Whittier, he has only received \$20. He would demand to collect the \$210 balance.

The Universal, in answer, claims that Whittier was incompetent. The case is now on trial in the Third District Court, New York.

(In answering add, please mention CLIPPER.)

HERE'S THE NEW ONE!

Released Monday, SEPTEMBER 2

CHARLIE CHAPLIN

THE COUNT

FIFTY OF THE GREAT MUTUAL CHAPLIN SPECIALS PRODUCED UNDER THE

CHARLIE CHAPLIN

THE VAGABOND

THE FIGHTER

THE TRAMP

MUTUAL FILM CORPORATION

FEATURE FILM REPORTS.

"FATHER AND SON."

MIRRORED, FIVE REELS.

Released Aug. 25. By Mutual.

STORY—Fairy comedy. Fairly constructed movie. Not particularly funny. At best just a possible story.

DIRECTION—By T. Hayes Hunter. Good, but and fair.

ACTION—Good to spots. Tiresome in others.

SITUATIONS—None.

ATMOSPHERE—Fair.

CONTINUITY—Up and down.

SUBTITLES—Fair comedy suspense.

DETAILS—None.

COSTUMES—Modern.

CAST—Henry B. Walth (Andrew Stinson), Mildred Evans (Maddie), Gladys James (Andy), Marcel Montgomery (Mrs. Walth).

PHOTOGRAPHY—Good.

FIGHTING—Average.

EXTERIORS—Good.

INTERIORS—Not convincing.

REMARKS—

Andrew Stinson and his son, in Winkle's factory to see on the latter's secrets. Many who have been saying the Winkle family are true. Mrs. Winkle suggests a partnership. Winkle agrees to her secretly. She orders Stinson's effort, and finds out his secrets. The night she blows up his wife and escapes with the formula.

Meanwhile Andy has confessed his real name to Maddie. They elope. Mrs. Winkle finds Maddie's note. She decides to take back the secret papers. But John Hops has already stolen them. She learns that Stinson has fled to Florence.

While Stinson is being engaged with his bath, a third man has climbed up to the balcony. He rushes down stairs. The constable is called. He protests that he has been the wrong person. Andy denies knowing him. Andy and Maddie then hurry to the station. Mrs. Winkle arrives and identifies Stinson.

Andy and Maddie elope. Mrs. Winkle and Stinson follow. They turn home over to the constable and recover the secret papers. They are making pickles under the name of "The Stinson Co., Inc."

REMARKS—

This is just a fair sort of movie fairy comedy. The picture originally made for the Universal. T. Hayes Hunter, embraced twenty-four thousand feet of film. The cutting and editing hasn't helped the story any too much.

Henry B. Walth does enough in a role giving him few real opportunities and the rest of the cast do the best they can with the material at hand, which isn't saying a great deal.

BOX OFFICE VALUE

While this is not what is termed a good feature, nevertheless in certain localities where Dixey is known, it will undoubtedly draw and underpin.

PRO.

"A WALL STREET TRAGEDY."

MIRRORED, FIVE REELS.

Released Aug. 27. By Mutual.

STORY—Melodrama. Written by Adrian Johnson. Constructed fairly well. Good old time heroics and villainy well mixed.

DIRECTION—By J. Lee Marenco. On the whole, well planned.

ACTION—Good in times. Many dull moments.

SITUATIONS—Well played but rather old fashioned.

DETAILS—None.

COSTUMES—None.

CAST—None.

PHOTOGRAPHY—None.

FIGHTING—None.

EXTERIORS—None.

INTERIORS—None.

REMARKS—

None.

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ATMOSPHERE—Good.

CONTINUITY—Story is coherently visualized.

SUBTITLES—Well maintained.

DETAILS—Fair.

COSTUMES—Modern.

CAST—Nat C. Goodwin (Norton), Richard Nell (Hanson), Mildred Evans (Maddie).

Mary Norton (Lois Norton), Zola Tennant (Fred), J. Lee Marenco (Walt), (The Kid), Clifford Gray (Roy Stinson).

PHOTOGRAPHY—Fair.

FIGHTING—Average.

EXTERIORS—Good.

INTERIORS—Good.

REMARKS—

"A Wall Street Tragedy" with the method used to finance the story by big Wall Street.

Norton, a speculator, has two powerful enemies, the parents of Roy and Richard Hanson. He catches them short during a fiery in episode to kill Norton, but Hanson, the junior partner, plans a move which reverses the situation with Norton, an unscrupulous adventurer, and plans through a bribe to induce Norton.

Norton has a beautiful daughter, Lois, who is still at school. His wife is an invalid. The Norton family go to the seashore, followed by Yvette, who succeeds in meeting her prey. On the return to the city Norton is seen frequently with Yvette, who learns that he is planning another killing on the street, and so induces Hanson.

After a riotous night at Yvette's apartment, Norton's wife is found to have taken him home. Hanson overhears the telephone conversation and follows the Norton family to the seashore. He is found at another woman's house brings about a tragedy, after a short time she dies.

Meanwhile Lois has become greatly interested in Roy Stinson, a young engineer. After her mother's death she returns home and finds that her father has married Yvette. The girl and her stepmother discuss the fact that the girl has taken lodgings in a cheap boarding house. Yvette gets annoyed and proposes to marry her.

Lois is told in Wall Street, turns him from the home. Yvette, mistress of ruining Lois as she did her father, sets an underworld character, known as the "Red" on her trail with orders to abduct her when found. She is pursued, and when about to be caught by her mother, she is derailed.

Roy Stinson learns of the misfortune which has befallen his girl and goes to the rescue. He finds that Norton is forgotten and they all go back West where the older man dies.

Hanson and Yvette meet their just fate, the former is shot by the woman during a quarrel, and she is arrested on a charge of murder.

REMARKS—

"This picture was featured by the Mirror Co., a concern not allied in any way with Mutual, and bought by the latter as a distributing company. The feature as a whole presents very pleasing entertainment.

The production and has been fairly well taken care of, and the story, while obvious, contains sufficient dramatic interest to "get over."

Nat Goodwin, featured, is not nearly so good a "screen" actor as he is a "stage" actor. A tendency to overact mars the efforts of several of the supporting cast.

BOX OFFICE VALUE

Nat Goodwin is known by reputation in every hamlet, town and city in the U. S. Advertisers Goodwin in a good old fashioned melodrama. Feature should draw well in middle grade theatres.

PRO.

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Familiar type of movie melodrama. Fair story. Conventional throughout.

DIRECTION—By Lynn F. Reynolds.

ACTION—Rather good. Fairly whole.

SITUATIONS—Mechanical.

ATMOSPHERE—Good.

CONTINUITY—Even.

SUBTITLES—Fair, obvious for any great degree of emphasis.

DETAILS—Very good.

COSTUMES—Fragrant.

CAST—Sylvia Gonzales.

Charles (Jude Clark), Mary Du Cille (Mrs. McAndrews), Abby Cox (Victoria Carson), (Dave Bean), George Harrison.

Frank Chas. (Wallace Harrison), Jack Wallace (Wallace Harrison), Bobby Bette (Slim Perkins).

PHOTOGRAPHY—Good.

FIGHTING—Average.

EXTERIORS—Particularly fine. Beautiful mountain scenery.

INTERIORS—Good.

REMARKS—

Virginia McAndrews, after several years' absence, revisits Lost Lake, a Sierra Nevada mining town, and reawakens his former association with Jude, daughter of Abner Clark, through residing at the Clark home, built in town with the latter's mountain gain. The feeling is reciprocated.

Jude West, however, sending the trend of events, charges Vaughan with infidelity, and reminds him that Jude is engaged to marry Dave Bean, a man of her own style. Wallace Harrison, an artist, has induced Jude to pose for him, promising payment of \$500 for the service, but the completed picture shows Jude in a pose she had never assumed. When Vaughan sees the picture, an evening while he is visiting his friend, Harrison, the opinion he has formed of the artist and her suddenly changes.

When the artist takes the picture to the village store to pack and ship it, protecting material, several of the people get a view of the canvas and Harrison, who is under the impression that Jude is exactly as she was painted. Jude has spurred the artist \$50 when he found the trick he had played upon her, but when her father fell ill and needed medical attention, she had to sell the picture and called to get the cash from Harrison.

While she is at Harrison's camp Dave Bean, guided by the village people, becomes aware of Jude's lax morality, likes the artist and declares that the mountain girl and her lover are a disgrace. When Abner Clark dies Jude is left without a protector or means of support. Judge West intercepts her as she is about to leave Lost Lake and with his own camp as full partner with him in his gold prospecting.

Vaughan had been in Lost Lake broken because he believed in his gold. Months past, he writes to Jude that he has recovered and tells her to send him a letter and a page answer is unobtainable. He sends Jude's pocket for an indication that he has recovered. They arrive gold that Jude and Judge Clark go to the city for "home life" and that the mine is accidentally revealed.

Discovery of the latter leads to a speedy understanding, and "The Girl of Lost Lake," now partner in the mine, returns to the village. It is able to have everything her heart desires—including the legal title of Mrs. Virginia McAndrews.

REMARKS—

"The Girl of Lost Lake" is not a bad picture, neither is it a very good one. The feature of the production is the beautiful mountain scenery, which is well shown. The picture is frequently and artistically for backgrounds.

The picture is a good one. On the whole, in consideration of the scenic value it can be termed a fair picture.

BOX OFFICE VALUE

If your clientele is not discriminating this will be one day attraction. Do make the advertising.

PRO.

None.

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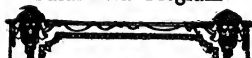
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Paramount Program



THE
Four Most Important Dates
in Motion Picture
History

April, 1912—
Famous Players Film Company
Founded.

October, 1913—
Jose L. Lasky Feature Play
Company Organized.

September, 1914
Paramount Program Incorporated

July 1, 1916—
Famous Players-Lasky Corporation
Formed.

FAMOUS PLAYERS-LASKY
CORPORATION
INCORPORATED
1535 BROADWAY, NEW YORK
NEW YORK

"THE GIRL OF LOST LAKE"

BLUEBIRD, FIVE REELS.

Released Aug. 28. By Bluebird.

STORY—Written for screen by Lynn F. Reynolds.

DIRECTION—By Lynn F. Reynolds.

ACTION—None.

SITUATIONS—None.

ATMOSPHERE—None.

CONTINUITY—None.

SUBTITLES—None.

DETAILS—None.

COSTUMES—None.

CAST—None.

PHOTOGRAPHY—None.

FIGHTING—None.

EXTERIORS—None.

INTERIORS—None.

REMARKS—

None.

None.

None.

FEATURE FILM REPORTS

"THE UNATTAINABLE."

BLUEBIRD. FIVE REELS.

Released Sept. 1. By Bluebird.

STORY—Adaptation of story by Elwood D. Hemming. Modern problem play, with a dash of melodrama. Very neat story. Some sex interest.

SCENARIO—By Eugene B. Lewis.

DIRECTION—By Lloyd B. Carleton.

ACTION—Drama in the extreme.

SITUATIONS—Cruselly constructed.

ATMOSPHERE—Fair.

CONTINUITY—Uneven.

SUSPENSE—Lacking.

DETAIL—Fair.

COMPOSING—Modern.

STAR—Dorothy Derwent.

CAST—Dorothy Derwent (Bessie Gale), Mattie

Wright (Mrs. Goodman), Henry Johnson

(Robert Goodman), Henry Johnson (Henry

Morton), Alfred Allen (Theatrical Manager),

CAMERA MAN—W. H. Kraus.

PHOTOGRAPHY—Good.

LIGHTING—A touch of drama.

EXTERIORS—Will do.

INTERIORS—Unconvincing.

DESCRIPTION.

Bessie Gale, an actress, known as "The Un-

attainable," is pursued by Henry Morton, wealthy

chickman. Morton follows Bessie across the coun-

try, traveling with the theatrical company of

which she is a member. Crossing the Sierra Ne-

vada mountains, the train stops for a few mo-

ments. Bessie alights and scrolls some distance

from the depot. The train goes off without her.

She finds shelter for the night at Robert Good-

man's home. The receipt of a telegram discharging

her for missing her train changes her plans. Bessie

settles down at the Goodman house for a stay

of indefinitely duration.

Eventually Bessie and Robert are married. Later

she is sent to New York by her husband, to specu-

late the sale of his farms for preventing disease

among sheep. Bessie contrives for royalties that

make Robert a millionaire, and is about to start

home when she accidentally meets some of her

former associates.

She is offered an engagement by her former man-

ager. Morton hears of her presence in town and

renews his efforts to attain "The Unattainable."

Robert senses trouble and comes to New York

without notifying Bessie. He finds her dining with

Morton, who unable to defend himself from the

physical restriction Robert raises upon him, shoots

the husband.

Robert is taken to the hospital, and Morton offers

his blood for transfusion to Robert's victim, that

the life of his victim may be saved. The blood

test reveals that Morton's blood would poison the

stricken Robert. Bessie's sacrifice is accepted as

volunteer to give her blood to save her husband's

life. The operation is entirely successful.

REMARKS.

This is a very tiresome, weak story. The pic-

ture is poorly edited, and would have been done

in two reels. Better, one might say, to have left

it undone altogether. The acting is of the old fas-

hioned movie variety, and at no point in the action

does above mediocrity.

As a feature this compares about with the pro-

gram stuff labeled "drama." That Lubin turned in

Bunches about six years ago, which means it is very

bad indeed. Away below the general Bluebird aver-

age.

BOX OFFICE VALUE.

Ask the exchange to cut it to three reels if you

have to accept this one. Drawing powers should

be fair for smaller itiney houses.

"THE WOMAN IN THE CASE."

FAMOUS PLAYERS. FIVE REELS.

Released Aug. 7. By Paramount.

STORY—Melodrama. Bunches are interest nicely

handled. Adaptation of play by Clyde Fitch.

DIRECTION—By

ACTION—Entertaining. Made so principally by

the players.

SITUATIONS—Exceedingly well acted.

ATMOSPHERE—Good.

CONTINUITY—Even.

SUSPENSE—Well sustained.

DETAIL—Property taken care of.

CAST—Pauline Frederick.

PHOTOGRAPHY—Excellent.

LIGHTING—Several fine light effects.

EXTERIORS—Natural.

INTERIORS—Contrasting.

REMARKS.

"The Woman in the Case" maintains a good

average of screen entertainment throughout its

five reels.

The feature is notable for three excellent char-

acterizations by Pauline Frederick, Marie Chan-

bers and Alan Hale, respectively. As a picture

play of class for the better houses it should find

a large clientele.

BOX OFFICE VALUE.

Advertise this as one of the best efforts of the

late Clyde Fitch, who for a score of years was

America's leading dramatist.

STUDNET S. COHEN has issued for a picture the-

atre, from the Premium Holding Corp., for a term

of twenty-one years, the second plot on the West

side of Prospect Avenue, 231 feet South of Home

Street, Bronx, 25x114 feet, connecting with a plot

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Shirley Carter, Dramatic Leads
Frances Lou Gordon, Character and 2d Bus.
Violet Moore, Ingenue Leads
Helen Spring, Ingenues
Margaret Bingham, Dramatic (Soprano)
Maud P. Torrell, Character and 2d Bus.
Lillian Wette, Character and 2d Bus.
Beth C. Merrill, Leads and 2d Bus.
Margy Southwell, Ingenue
Maud Colling, Leads and 2d Bus.
Carrie Lowe, Characters
Hazel Freeman, Ingenue Leads (Contralto)
Frances Agnew, Ingenue
Eliza Mason, Characters
Roberta Bellinger, Character and 2d Bus.
Kathleen Butler Pemberton, Ingenue Leads
Joannette Evans, Ingenue, Characters
Anne Modrow, Ingenue
Agnes Earle, Characters, Dialects
Wally Norris, Ingenue and Juvenile
Virginia Allen, Ingenue, Character, Dialect
Gertrude Walthers, Leads and 2d Bus.
Zeldee Appleton, Ingenue Leads
Carolyn Mackay, Characters and Heavies
Mercedes Desmore, Ingenue Leads
Virginia Hadley, Leads
Gail Sheldon, Ingenue and 2d Bus.
Daryl Goodwin, Ingenue
Agnes Mapes, Heavy Dramatic Leads
Joillian Helmer, 2d Bus. and Heavy
Pauline Potter, Leads and 2d Bus.
Vera Atwood, Ingenue
Esther Welty, Leads
Vida Walker, Ingenue
Olive Moore, Ingenue
Alma MacLaren, Characters and Char. Leads
Dorothy Quincy, Leads and 2d Business
Evelyn Browning, Ingenue Leads
Isabelle McMinn, Ingenue
Bonnie Vance, Characters
Ruby Ross, Character Heavy (Contralto)
Katherine Daly, Ingenue
Alice Bentley, Ingenue Leads
Dorothy Chesmond, Ingenue Leads
Eva Marsh, Leads
Macy Will, Ingenue and Ingenue Leads
Pauline Wright, Lyric Soprano, Solo
Edna May, Lyric Soprano, Solo
Franklyn Dale, Character, 2d Bus., Dialect
Grace Raymond, Versatile, Character
Lydia Powell, Leading Bus.
Clara Coleman, Characters
Mabel Stanton, Character (W. A. Brady)
Ann Winslow, Juvenile, Straight

Clarence Doty, Juvenile and Leads
Henry W. Pemberton, Leads and Heavies
George Hare, Light Comedy (Tenor)
Henry Marston, Juvenile (Baritone)
Harry Coleman, Comedian
Owen Coll, Leads and Heavies
Frank J. Harvey, Heavy and Heavy Leads
Cameron Clemens, Light Comedy Leads
E. V. Faulhaber, Leads and Juvenile Comedy
E. M. Grace, Character and Gentle Heavy
Dean Raymond, Leads and Gentle Heavy
Robert Coleman, Leads
Cerald Fring, Leads and Heavies
C. V. Brooks, Director, Characters
Maxwell Driscoll, Juvenile (Cohan & Harris)
Victor Harvey, Character, Comedy
Harry Crosby, Characters
Albert Easdale, Juvenile
Ed. Wiley, Juvenile
Harry E. Willard (Cohan & Harris)
Franklin Ramsey, Leads and Heavies
Alexander Kent, Comedian
Richard Watson, Leads and 2d Bus.
F. W. Marlon, Character, Comedy
Wilmot McNeese, Leads
Clyde Armstrong, 2d Bus.
John J. Power, Characters
Horace J. Taylor, Juvenile, Leads, Heavies
Frank C. Bronson, Stage Manager (Belwyn)
John Lyons, Characters and 2d Bus.
Julius Valle, Juvenile, Leads
Custave Hartzheim, Dialect Comedian
Chester Warner, Leads and 2d Bus.
Alan Edwards, Leads, Juvenile
J. Laurence Clay, Juvenile, Leads
Sid. H. Gross, Light Comedian
Lawrence Millikin, Juvenile, Light Comedy
H. Leonard Cohan, Juvenile, Light Comedy
Robinson Kiddies, "Daddy Long Legs"
David M. Galle, Juv., Light Com., Gen. Bus.
Roy La Rue, Character Heavy, Leads
Wilmer Bentley, Juv., Com., Mus. Director
Walter F. Morrison, Light Comedy (Tenor)
Hugh Finn, Juvenile, Lead (Tenor)
Harry A. Truax, Leading Acting (Baritone)
Arch. MacEachern, Juvenile (Baritone)
Arch. Van Austin, Comedians
Eugenie Dings, Characters, Emotional
Florida Kingsley, Versatile Character
Margaret Shannon, Lyric Prima Donna
Belle Costello, Ingenue, Character, Comedy
John Lawlor, "Happy Ending" Co.
Frank Manning, Juv.
Victoria Montgomery, Leading Business

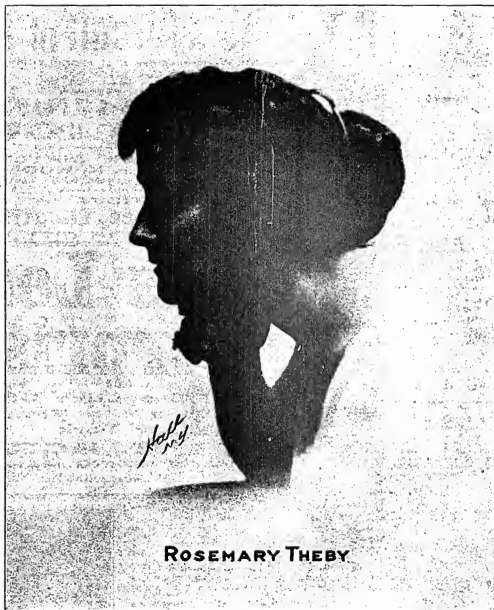
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SEPTEMBER 9, 1916

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You can earn from \$50 to \$250 a week in VAUDEVILLE. Vaudeville information mailed free.
LONDON, 738 Crilly Bldg., Chicago, Ill.

GEORGE C. DAVIS opens on the United time for a period of thirty weeks, beginning in New York City on or about Sept. 11.

THE COX MOODON PICTURE THEATRE, Reading, Pa., has been sold by Charles L. Snyder and wife to John J. Benning, for \$7,000.



LOUIS LESSER,
Manager of the Hello Girls (American Circuit).

THE NEW YORK COURIER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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Founded by
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NEW YORK, SEPTEMBER 9, 1916.

VOLUME LXIV.—No. 31
Price, Ten Cents.

CRITICAL AMUSEMENT SITUATION AVOIDED.

PASSAGE OF 8-HOUR LAW MEANS MUCH TO MANAGERS.

DIRECTORS OF THEATRES, COMPANIES AND CIRCUSES BREATHE MORE FREELY.

The passage of the Eight Hour Law by Congress the Lower House on Sept. 1, and the Senate, Sept. 2, means more to the Amusement purveyor than appears on the surface. It was signed by President Wilson, Sunday, Sept. 3.

If the threatened nation-wide strike of the railroad men had been carried out its effect upon the amusement business would have been direct and disastrous. Vaudeville performers would have been unable to fill their dates, unless they could travel from place to place by trolley or automobile, and dramatic companies would be in the same predicament, only, perhaps, a little worse off as far as the one night stand attractions were concerned.

Some of the leading producing managers had engaged automobile trucks to carry the baggage and passenger automobiles to transport their companies from one town to another.

The big circuses would have been in a sad plight, indeed, with their hundreds of car loads of stock to carry. They would practically have been forced to go back to first principles and become wagon shows.

Imagine the Barnum & Bailey and the Ringling Brothers' Shows being conveyed from place to place by wagon! And yet that is just what would have occurred if Congress had not responded to the demands of the railroad men of the United States and passed the eight hour law.

FOGARTY QUILTS HIPPIE—LEAVES SHOW BY CONSENT.

Frank Fogarty, who was engaged as one of the features at Hippodrome, New York, quit after the first performance on Thursday night, Aug. 31, by mutual consent. The Hippo, proved too big a place for a quiet act, which has to get talk over for fifteen minutes. He returns to vaudeville.

CIRCUS IN DIFFICULTIES.

ELGIN, Ill., Aug. 30.—Owing to financial difficulties, the Coop & Lent Circus, billed here for yesterday, failed to reach here. The future of the circus is unknown, but the supposition is that it will be shipped into Winter quarters at Cedar Rapids, Ia., at once, and this season's tour abandoned.

NO OUTDOOR SHOWS.

HOLYOKE, Mass.—Mayor White, of this city, has refused to grant any licenses for circuses or carnival companies to exhibit here during the epidemic of infantile paralysis in this city, as they draw large crowds, especially children, to the grounds.

OLIVER SUES FOR DIVORCE.

Otis Oliver, the stock manager is suing his wife, Ruth Sanderson, for divorce.

TWO MORE OUT OF HIP. SHOW.

The Leightons and Barney Fugate are out of the Hippodrome, N. Y., show, the show being too long.

Manager Charles Dillingham settled with the acts on a ten weeks' contract, and told them he would use them at some other time.

TRADER JOINS FROHMAN FORCES.

George Henry Trader has been engaged by Alt. Hayman to succeed William Seymour as general stage director for the Charles Frohman, Inc., attractions.

HUTCHINSON APPOINTED MANAGER.

FORTLAKE, Mo., Sept. 4.—Robert W. Hutchinson, for several years stage manager at Keft's, has been appointed manager of the New Portland, assuming his duties Sept. 11.



NELLIE V. NICHOLLS,
Who has in preparation a new act for next season.

MANSFIELD AS PRINCE KARL.

NEW LONDON, Conn., Sept. 2.—Richard Mansfield 24 appeared at the Lyceum this afternoon and evening as Prince Karl, in "Old Heidelberg," a role played by his father.

Young Mansfield is eighteen years of age, and the production was made by his mother, who was known on the stage as Beatrice Cameron. The only professional in the cast was Avila Pansoni. The production was under the stage direction of John Walker.

OPPOSITION TO HIMSELF.

Chas. Haring, who already owns a large interest in the Palace and Classic, two well paying picture houses of Washington Heights, N. Y., has taken over the St. Nick, another neighborhood theatre in the same section.

Haring, now rapidly entering the magnate class, becomes his own opposition, in view of the fact that the St. Nick is only one block distant from the Palace.

INTERNATIONAL CIRCUIT OPENS.

An epoch making event occurred on Labor Day, Sept. 4, when the International Circuit opened, and thirty-eight theatres, located in leading cities, North, East, South and West, all opened their doors to house the same number of shows. In other words, on that date a "wheel" of popular priced theatres, extending nearly across the country, began its activity.

This new circuit is a chain of theatres located in leading cities, and forming a "wheel" similar to the burlesque wheel, from which it is copied. The thirty-eight shows will visit the theatres in regular rotation. The acts are descriptive, attractive on the circuit, which, of course, means that there must be "lay-offs." The shows include dramas, melodramas, farce comedies, sentimental and musical shows, as indicated in this week's route list.

The president of the International Circuit is Gus Hill, while R. D. Starr is vice president, and Geo. H. Schoell is secretary and treasurer.

SCARDON HAS MADE GOOD.

Paul Scardon, an exponent of the Hecite and natural school of screen portraiture, whose acting endeavors in the past made many a pallid Vitagraph interesting despite drawbacks of photography and producing details, was loath to accept A. B. Smith's invitation to try his hand at directing when the offer was extended a year ago.

That Mr. Smith's estimate of Scardon's ability was right despite the actor's modesty is evidenced by the latter's producing record since he started. Among his recent achievements, "The Aims," which Scardon not only produced but played the heavy role in as well, has proved a big money maker for the V. L. B.

WISE AGAIN AS FALSTAFF.

"The Merry Wives of Windsor" is to be revived this Fall, with Thomas A. Wise in the role of Falstaff. Mr. Wise appeared in the role last Spring, at the Criterion, when James K. Hackett produced the comedy but owing to a previous contract the engagement was curtailed.

In the cast will be Constance Collier, as Mistress Ford; Isabelle Irving, as Mistress Page, and Annie Hughes, as Dame Quickly.

"MILLION DOLLAR DOLL" COMPANIES OPEN.

"The Million Dollar Doll" Eastern company, under the management of Henry D. Orr, will open its regular season Labor Day, at Elvira, O., after a preliminary season of two weeks. The company will play first time in the New England States. The company numbers thirty-five people, and carries a complete production, with a number of the latest scenic effects.

The Western company, under the management of Walter D. Orr, opened its season on Sept. 1, at Burlington, Wis., and will play the central and Western States. This company numbers thirty people, and carries a complete production.

"REGULAR GIRL" CAST.

The cast engaged to support Ralph Henr in "A Regular Girl" includes: Eleanor Henry, R. Colt Alberson, Laura Novato, William Fretzie Jr., Alice Hills, John Gardner, Marie Horton, William Selig, Tom Collins and Lawrence Beck.

TO PURCHASE AMERICAN PLAYS FOR VALKYRIEN SUES FOX FOR \$25,000.

AUSTRALIA.

HUGH WARD WANTS NEW YORK SUCCESSES.

NOW PICKING THE BEST FROM THE BRIGHT LIGHT DISTRICT.

Hugh Ward, of the J. C. Williamson Company in Australia, is in town and is on a still hunt for plays, American plays, and plays of the kind. And when Mr. Ward goes hunting for anything he usually finds what he wants.

That he is doing his little hunt in a methodical way is evidenced by the fact that he is going to see a new play a day for the next six weeks. Saturdays and Sundays are excluded, as on those days he only sees two instead of one. After the New York market is thoroughly gone over he will take flying trips to Boston, Philadelphia and other nearby cities, where new plays are being given.

The reason Mr. Ward prefers American plays is because of the "vibe" in them, a vibe that is greatly admired by Australia. Mr. Ward says that while they have liked Americans for some time they are just beginning to like the American plays, and quote the big success there of "High Jinks."

He says that Hale Hamilton and Myrtle Thanehill are now great favorites in Australia, having appeared in "The Bokernger," "Twin Beds," "It Pays to Advertise," and "Too Many Cooks."

If Mr. Ward succeeds he will be going away with a much lighter purse but with a trunk well packed with manuscripts of American plays, for this season has been unusually good for the native playwright.

BLANLEY RETURNS IN COMEDY.

BLANLEY CITY, Sept. 5.—Harry Gay Blaney's return to the stage last night, after an absence of two years, attracted a large and enthusiastic crowd. It looked as though half of Broadway has journeyed over the river to see this popular comedian in his new comedy, "In Walked Kinky." Kitty Wolf starred in the play.

Frank Henderson, manager Marjorie.

GUY BROOK'S MINSTRELS.

Guy Brook's Minstrels opened their forty-third season at Rockville, Conn., Aug. 21. Business was great. The first part, the U. S. Bandstand, American, everyone dressed in blue navy sailor suits, made a decided hit. The big dancing number of the sailor's homelife, in which ten good dancers had a chance to show themselves, received a big ovation. The stick drill was another big one.

The olio, introducing the Marvells Brothers, Boston's first act, made a big success. The Malloy Brothers, dancing specialty, was excellent. Kinky, the homeless woman, just made the people say he was a wonder. Kinky then came down with laughter as he danced on the ball. The Arion Quartette sang themselves into favor at once. Allen Reed surprised everybody with his classic soprano voice and beautiful gowns. The closing act of the birthday of old Aunt Liza sent the people home satisfied.

The band includes thirty people, conducted by H. D. Keyes; Tom Peeler, soloist. The orchestra of ten men, led by H. D. Keyes, is accompanying. Hostess: G. R. Guy, soloist. Guy, Edwin Guy, Master Albert, Harry Prince, Ed. Toy, Allen Kay, Marvells Brothers, Kinky, Malloy Brothers, John Emery, A. Minto, Harvey Aron, Bay Don, H. D. Keyes, C. Williams, H. Mestens, B. Lawrence, H. Daniels, T. Peeler, Guy, Kinky, Mestens, H. D. Keyes, Clyde Lee, May Lee, L. Bush, and M. Andrews.

BOSTON OPERA CO. TO OFFER "MARTHA."

The Boston English Opera Co. will offer a production of "Martha" the coming season. There will be five of the best vocalists in the musical stage in the cast, and the symphony orchestra will be a feature. The route will include Kansas City and other places in the Midwest, early, and the company will later make the South and East.

PARK PLAN ACCEPTED.

GEAT BEND, Kan., Sept. 2.—Plans have been accepted by the city commissioners for an amusement park, which will have a great concert, alone, fair, association and zoo. The park will be

known as Andrew Park, Charles Andrews, the promoter, providing for its establishment and maintenance. Mr. Andrews will himself manage the park.

CHANDLER AGENCY MOVES.

The Bryon Chandler Agency, formerly occupying a suite in the Fitzgerald Building, has removed to much larger quarters at 218 West Forty-second Street, New York.

The concern, which has established itself as one of the largest and most reliable booking offices now engaged in that line of endeavor, will maintain as a special feature of its service a rehearsal hall for the exclusive use of its patrons.

MONMOUTH SERIAL READY.

The Monmouth Film Corporation's serial, "Jimmie Dale, Alias the Grey Seal," written by Frank E. Paolillo, the author of "The Miracle Man" and numerous other successful plays and novels, will be ready for release Sept. 15.

E. K. Lincoln is the featured player of this new twenty episode serial and will be expected to create a new record for picture plays of its type. Metro exchanges will attend to the distribution.

ENGAGED FOR "ZACK."

Charles Kennedy, Harry Crocker, Harry J. Ashford, J. K. Williams and Lewis Selby have been engaged by John D. Williams for leading roles in "Zack" in which Richard Bennett will be featured.

NEW YORK OFFICE FOR LONDON FIRM.

The Com Comed-Short Works Corporation, a well known theatrical firm of London, Eng., has located in a suit of offices in the Metro Theatre Building.

CHANGE OF POLICY.

New Orleans, Sept. 4.—It is rumored that popular artist "Zack" will be engaged at the Lafayette by the Chas. E. Hodson Co., of Chicago, opening some time this month.

CHANGE AT ORPHEUM, BROOKLYN.

H. A. Daniels, manager at Kett's Hippodrome, Cleveland, O., for a number of years, will manage Kett's Orpheum at Brooklyn, N. Y., this season, replacing Frank Girard.

MAUDE RE-ENGAGES FLYAT.

"Flyat" is the title Cyril Maude has selected for his new Michael Morrell play, which was originally called "The Barber of Mariposa."

SHIPMAN PLAY FOR WOODS.

A. H. Woods has acquired from Samuel Shipman a play, entitled "The Beauty."

THE STANLEY REALITY CO. TOOK TITLE RECENTLY

to the group of buildings at the southeast corner of Nineteenth and Market Streets, Philadelphia. The new picture house, with the land, will represent an outlay in excess of \$1,000,000.

Mrs. JAMES GLASGOW (Vivian Martlow) presented her husband with a baby boy Aug. 25 at Worcester, Mass. Mr. and Mrs. Glasgow are both members of the Carmelo Musical Comedy Co.

FRANK KNIGHT, the dancer, now being featured with the "Beverly De Lacy" working the Fall time, will leave the act in Worcester, to join one of the show houses.

JOE D. CLIFFORD and wife (Jessie Agnotti) are meeting in Oklahoma City, after closing their stock season. They anticipate opening in October.

Valkyrien, the titled Danish screen actress, has brought suit against the William Fox Corporation for \$25,000 damages for "infringing and maliciously injuring her professional reputation and luring her away, on false pretenses, from a two year contract to star for Thanhouser company in a new program," according to the papers filed in the action by James A. Timoney, attorney for Valkyrien. The actress alleges that she accepted the offer to star in a five reel sea drama, the title of which Fox kept a secret, with the distinct understanding and promise of Benjamin Kingston, the Fox representative, that she would be featured and advertised the same as Theda Bara and Virginia Pearson.

Moreover, Mr. Fox, himself, assured the Danish woman, so she alleges, in the presence of witnesses, that the star part selected for her, in his opinion, is "one of the greatest roles ever written for a woman on the screen."

Chiefly owing to these special guarantees, and to a subsequent offer to star her later in nature and classic roles, Valkyrien severed her connection from the Thanhouser concern.

She now claims that Fox did not keep his promise regarding publicity and featuring, but at the last moment, without notice and apparent cause, suddenly featured Walter Law over her. By this act on the part of Fox, who at the last moment announced Valkyrien's exit from his gallery of stars, the Danish actress considers her reputation seriously injured, and can prove that she has always been starred in every picture in the future productions in which she has appeared during, his initial year on the screen.

VERNON CASTLE REPORTED KILLED.

Vernon Castle, the famous society dancer, who left America to accept the position of chief of the aviation corps, and who was quickly assigned to a regiment at the front "somewhere in France," is reported to have been killed while on duty.

The rumor of Castle's death, which at the time of going to press had not been verified, comes from an English source.

TWENTY-FIVE YEARS AGO.

FRANK A. GARDNER took his circus to the West India.

STEVENS and MACFLENN owned the Van Amburgh Show.

DAN O'BRIEN was leaping with the Ringling Show.

WALTER PETERSEN doubled with Joe Caskey.

ICE ROSS presented "Twelvekinds."

NEW PLAYERS "The Dancing Girl," with E. J. Sedgwick, "Eight Days in Paris" by Harry Byrne, in New York; "The Struggle of Life,"

PAULING.

MAT HOWARD was featuring "A Sailor's Home, Sweet Home."

FRANCES, DAY & HUNTER published "Pretty Kate McGraw."

SWISS winners at Sheepshead Bay: Arab, Chas., King Diamond, Leonaval, Beckon, Yorkville Belle, Demuth, Racine.

FLORENCE MARDO, who has made her home

at Akron, O., for the last six months, will again go on the road with her mother, Madame Martow, with the jumping horse, St. Patrick, and the high school horses, and will be the feature attraction at some of the State Fairs and horse shows.

SILVER and EGAN have joined the John A.

Himmelfarb attractions for the season of 1916 and 1917, making the third different season under the same management, opening at Mount City, Kan., Sept. 4.

THE UNIVERSAL AMUSE. CO., to operate

roller coasters, scenic railways, etc., incorporated at Boston, N. H., for \$250,000, by Michael J. Neary, Thomas F. Reddington and Rollin S. Chamberlain.

VAUGHAN GLASSER STOCK CO. opened in

Cleveland, Aug. 28, after closing a successful engagement in Boston, Mass.

BERT JACKSON and his "Girls of Today"

Musical Comedy Co., under the direction of Jackson and Andrews, opened their regular season at Buffalo, N. Y., Aug. 14 week, and the show is booked solid.

PROBLEM OF THE STOCK MANAGER.

MOTION PICTURE MANUFACTURER VYING WITH HIM FOR NEW PLAYS.

FEWER BROADWAY SUCCESSES REACH THE STOCK STAGE THAN HERETOFORE.

What will the stock manager do if the producing manager continues retrenching in his release of plays for stock purposes? Where can he look for a play to supply his supply, is so lessened that he will have to rely upon old plays to fill out his season?

At the present time the average stock company manager is on the anxious seat regarding plays. Year after year the supply of plays for stock purposes has been on the decrease, particularly since the motion picture industry entered into competition for Broadway successes.

In the days of long ago the stock manager presented very few of the plays, depending upon those which were a decade or more old. But in the past fifteen years, with the growth of the play bureau as distributing centres, the newer plays have reached the stock stage. Progressive in the show business has nowhere been more apparent than in this line.

Live business men have entered the field, and within the past ten years it has been no uncommon thing for a producing manager to refuse for stock a Broadway success less than two years old.

Of course, the prospective revenue from stock managers has swayed the producing manager in years gone by the latter would not listen to a proposition to release a play for stock until every chance to make a penny out of it on the road had vanished. Therefore, it was nothing unusual for a play to be used on the road for six or seven seasons, sometimes more.

In those days stock company managers paid small royalties for plays, when they used such plays. Hence the producing manager found it much more profitable to give the motion picture of one-night stands than to let it out for stock. Then, too, much of such business had to be done by the manager himself, and the stock manager was neither so plentiful nor so progressive as they are to-day.

When the alert play broker convinced the producing manager that it would be to his advantage to release for stock his Broadway successes as soon as they showed signs of losing their season popularity there were fewer of those plays that went the one night stand route, and the stock manager began to pay high royalties and give his patrons plays they previously never hoped to see except with a "combination" show.

The motion picture, meanwhile, was growing, and in its growth was gradually getting nearer and nearer to the stage drama for its scenario. Finally one of the recognized dramatic successes was produced on the screen. Its success was equal to that on the spoken stage.

Of course, this was followed in quick succession by other plays until it had become the rule, with the exception, for a Broadway success to reach the screen. And here is where the stock manager is distressed, for the producing manager discovered that while in stock his play would bring a weekly royalty, if he disposed of the motion picture rights he would make a lump sum, frequently running into the thousands of dollars, which would represent many seasons of the play in stock.

And just here is where the stock manager is at a loss. If a play is put on the screen it has little value for stock presentation.

It is in this situation that the stock manager is placed, a situation from which he sees no present relief for the reason that the demand by motion picture for the plays of the spoken stage is steadily on the increase.

WASHINGTON SO. PLAYERS REVEIVE COMEDIES.

The Washington Square Players began their season at the Comedy, Aug. 30, presenting four plays, all comedies, all of which proved popular in their repertoire at the Broadway.

The bill, which will be given for several weeks with the new one, is as follows: "The German of Arthur Schnitzler's play," "Beguiling Speaking," Edward Grogan's act; "A Miracle of Saint Anthony," "The Day of the Wrath," from the French of Maurice Maeterlinck, and Anton Tchekhov's "A Bear," translated from the Russian, by Roy Temple House.

There were several newcomers to the casts, but among the old players were Florence Earll, Robert Strang, Helen Wesley, Ralph Roeder, Harold Young, John Strang and Walter Frank, in roles they had acted before.

WILLIAM COLLIER OPENS SEASON.

LONG BRANCH, N. J., Aug. 31.—William Collier began his season at the Broadway Theatre here to-night with "Nothing But the Truth," under the management of H. H. Frazer.

"Nothing But the Truth" is a farce in three acts by James Montgomery, in which Mr. Collier has been provided with a typical Collier role. The story concerns a young stock broker who wagers \$10,000 that he can tell the truth for twenty-four hours.

In Mr. Collier's company are: Ray, Holmes, Ned, a former member of the "World of Pleasure" company, a former member of "The World of Pleasure" company, was sued for divorce here by Clifford Andrews, automobile salesman. He appeared here here to-night, at the Lyric, and it was then she met Andrews. They were married a few weeks later, in Chicago.

Mr. Collier is "Nothing But the Truth" will play a short tour before his New York engagement.

"TWO JANES" OPENING DATE.

"The Two Janes," Norman Lee Swanton's newest musical farce, is to be presented at the Broad Street Theatre, Philadelphia, commencing Sept. 15. The lyrics were written by W. M. Cressy and Ted Robinson, while the music score was composed by Max Parkinsong, and the company includes: Harry Vacher, Lillian Lee, Frederick Townbridge, Marie Fincher, James McElhara, Jane Forsythe, Claude West, Marie Cressy, Stan Edgar, Victoria Gauran, Adelaide Fernon, Vera La Stange, Beth Hardy, Burnham Brooks, Lorna Hardy and a large chorus.

Frederick Bishop is staging this production, which will be most elaborate, and Frederick Schwartz will be the music director.

ABORN OPERA AT MANHATTAN.

Milton and Margaret Aborn have made arrangements to present the Aborn Opera Co. at the Manhattan Theatre, beginning some time before the holidays. The company will soon be organized, and will go on the road for preliminary performance.

Included in the repertoire are: "The Jewels of the Madonna," "Ransom and Delilah," "Romance and Juliet," "The 'Boris Godunov'" and "The Secret of Suzanna."

Many members of the former Central Opera Co. will be with the new organization.

HOLBROOK BLINN'S THEATRE PLANS

Several months ago it was announced that Holbrook Blinn proposed having a theatre of his own, but since then little or nothing has been heard of the project. However, it seems that Mr. Blinn has been developing his plans, and now has the desired capital at hand.

The promoters are considering the location. Mr. Blinn expects work to begin on the theatre within a few weeks, and is confident of its opening before the end of the season.

High class repertoire and motion pictures will be the policy of the new house.

FROHMAN CO. SECURES ROSE STAHL.

Rose Stahl and Al. Hyman last week signed contracts whereby Miss Stahl will appear under the Charles Frohman, Inc., banner. She will make a tour of the United States in "Our Mrs. McChesney" and will then appear in that show in London, Eng., where she is a prime favorite.

NEW PALACE OFFERS.

MELBA, Wm. Ans. H. Locally "The Palace Theatre," costing \$500,000, and seating 3,000 persons, opened this afternoon with vaudeville, headlined by Gene Edwards, "Reddy Days" and Gene Greene.

FALARDIA and FONTE BONI (tear), under the title of Funt Boni Bros. are playing the United States.

N. E. V. M. P. ASSN. OUTING.

Over two hundred members of the New England Managers' Protective Association motored from Boston to Salem, N. H., during the day of frolics at Canobie Lake Park.

A dinner at the park started the day, and the entire party voted it "very nice." During the meal an entertainment was provided, and after the dinner the party was photographed and went to the ball field, where they witnessed a game between the managers and agents, the latter winning by a big score.

Sports, including fast men's races, 100 yards dashes, basketball and high jump, ladder race and other events, in which prizes were awarded the winners, passed lively fun.

Aquatic sports in the swimming pool came next on the program, and the company entered with a vim, many members introducing "special numbers" that were big.

At 6 P. M. the party broke up and the vaudeville artists returned to their homes, tired but happy.

This was the N. E. V. M. P. Association's first outing, and the affair was such a huge success that they promise it as an annual feature.

ACTRESS SUED.

CINCINNATI, Sept. 2.—Mrs. Dorothy Keate Andrews, a former member of "The World of Pleasure" company, was sued for divorce here by Clifford Andrews, automobile salesman. He appeared here here to-night, at the Lyric, and it was then she met Andrews. They were married a few weeks later, in Chicago.

Mr. Andrews is "Nothing But the Truth" will play a short tour before his New York engagement.

VANCE HOME DESTROYED.

The beautiful home of Joseph and Bonnie Vance, "Vance Villa," Mt. Rainier, Md., a suburb of Washington, was destroyed by fire here to-night, after Mrs. Joseph Vance and Mrs. R. L. Marsh, mother of Bonnie Vance, aged eighty-eight years, barely escaped with their lives. The loss was estimated at \$6,000.

CONSTRUCTION IN PROGRESS.

Rapid progress is being made on the erection of a handsome \$100,000 theatre for Mrs. Jeanie Elfinger, at the Northeast corner of Germantown Avenue and Venango Street. The house will be used for moving pictures, and will cover a lot 100 by 200 feet. The seating capacity will be three thousand.

MARGARET MAYO'S BOOTH YIELDS BIG RETURNS.

Margaret Mayo, who managed the "Ballyhoo Booth" assisted by hundreds of actors, at the recent Allied Bazaar in Grand Central Palace, turned over to the treasurer of the Wounded Allied Relief Association, \$6,800, which represented her showing in the bazaar.

BANKRUPTCY DISMISSAL ASKED.

CINCINNATI, Sept. 2.—The Veritas Photo Play Co. filed a petition in the U. S. District Court here, asking that bankruptcy proceedings against it be dismissed. All the creditors, except one, filed similar petitions.

A LITTLE INFO.

The Jewish New Year starts on Wednesday, Sept. 27, sundown on Sept. 28 and 29 to sundown. Yom Kippur (fast day), Friday, Oct. 6, sundown, Oct. 7, sundown.

RESIGNS FROM SCOLLEY SQ.

BOSTON, Sept. 2.—A. H. Marley, manager of the Seavoy Square Olympia, severed his connection with that house to-day.

FATHER OF HELSTEN FAMILY DIES.

The Helsten Family made the report of the death of Charles Helsten, father of the family, after an illness of eighteen weeks. He died from cancer of the stomach. The family consists of Kitty Helsten (Mrs. H. D. Argo), Wally Helsten, Gusny Helsten (of Helsten Sisters), Dolly Helsten (Mrs. H. D. Argo), Chas. Helsten, and Ralph Helsten.

THE ORPHEUM THEATRE, Waco, Tex., which has been closed all Summer, re-opened Aug. 24, newly renovated, with Farnsworth vaudeville and feature pictures.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

T. D.—The green coat H. P. wears was made in America, but the goods were purchased in England.
H. R. S., William-Barry, A. A., a rule the producing company pays for it. 2. Not as a rule.
S. For his personal wearing apparel, yes. 4. All producers are anxious to get hold of good plays.

H. H., Iowa.—Address party case of "The Blue Paradise" Co., Hubert Theatre, New York City.
S. & W., Haverhill.—As far as we know there was no regular stock company there. You will have to make application to the manager or owner of the theatre or theatres.

WALLIS CLARK has returned from his vacation for rehearsals of "His Chag".

MARIE SHOTWELL will be seen in a Broadway production, to be produced early this season.

RAY COX is in the new revue at the London, Eng. Hippodrome.

"ANN," a London success, is to be seen in the United States.

GEORGE ARLEIGH opens Sept. 11, in "Pagetman," at the Criterion, New York.

"A LITTLE BIT OF FLUFFY" closed Saturday, Sept. 2.

BERTHA MANN has returned to New York and is rehearsing with "Justice," in which she will play Ruth Henshaw.

VIRGINIA FOX BROOKS has been engaged by Wm. Farnsworth for the role of Edith, in "Getting Married," which will be produced in October.

DALLAS ANDERSON will remain in the Ad- vance until rehearsals of the Made Adams Co. begin.

HARRY ASHFORD has been engaged for a leading role in "Who Is He?" which will be produced by C. F. Whitney.

MANAGER AUGUST M. BRUGGEMAN is a candidate for the Democratic nomination for United States Senator from New Jersey.

O. R. WEE and EDWIN F. REILLY have formed a partnership to enter the producing field.

DAISY IRVING will be in the new Winter Garden show, New York.

"THE PASSING SHOW" continues at the Winter Garden till October.

CHARLES LIPSON will play the role of Perlmutter in "Potash & Perlmutter in Society."

PAUL GORDON will have a new comedy next season.

THE second company of "Hobson's Choice" is in rehearsal, under the direction of B. Ideen Payne.

MAUD ALLEN, the dancer, sails this week from London, for an America tour.

DUDLEY AYRES has signed for the Chicago company of "Common Clay," in which John Mason is appearing.

FIRKE O'HARA seems to have a success in his new play, "His Heart's Desire," which opened Aug. 25 at the Metropolitan Opera House, Minneapolis.

HELEN EVILY has signed to play the role of Vicky, in the Eastern company of "Hobson's Choice."

The Shuberts have placed in rehearsal this week "Her Soldier Boy," which will be their next musical production.

"LADY LUXURY" is to be given another chance. They will open its season late this month at Stroudsbury, Pa., for a one night stand tour.

JOSEPH BRENNAN and LOUISE SYDNEY have signed for important roles in "Miss Antonio," Otis Skinner's new starring vehicle.

THE final performance of this season at the New Brighton Theatre will take place Sunday, Sept. 10.

ITALIAN THEATRICAL CO., Inc., theatrical, music halls, incorporated at Albany, Aug. 31, for \$5,000; A. Arstoll, M. O. Rini and G. Vilale.

GREENWICH VILLAGE PLAYERS, Inc., theatrical, incorporated at Albany, Aug. 30, for \$15,000; H. M. Barr, J. E. Miller and F. W. Catlin.

ARTHUR C. ALPSON'S contribution to the International Circuit is "The Girl He Couldn't Stop," opening Labor Day in Camden, N. J. The play is by Sumner Nichols.

"CAROLINE," in which Charles Frohman, Inc. will present Margaret Anglin this season, began rehearsals last week, under the direction of Wm. Somerset Maugham, the author.

THE ENGAGEMENT of Louise Burleigh to Edward Hile Hiersch, author of the recently published play, "Punchbust," has been announced. No date has been set for the wedding.

THOMAS M. DOUGHERTY, of the Fred G. Nixon Booking Office, will be in charge of the box office at the Colonial Theatre, Germantown, the coming season.

ELITE PHOTOGRAPHY, Inc., photographic machines, photos, motion pictures, advertising, incorporated Sept. 1, for \$250,000; J. D. Howitt, W. L. Gordon, and A. E. Leadbetter.

SIDNEY HERBERT, Walter Kinsford, Mary Worth and Edith Sharpe have been engaged for principal roles in the new John Drew play, "Major Pendennis," which will be produced during the first week in October by John D. Williams.

"AN OLD SWEETHEART OF MINE," a romantic comedy by Robert McLaughlin, founded on James Whitcomb Riley's poem of the same name, will have its first road production Oct. 2 at Indianapolis, Ind.

JOHN DREW has begun rehearsing "Pendennis."

TOM GILLEN is playing the United time.

PARISH and PERU are signed up for a year through Frank Evans.

THE FLATWRIGHTS CLUB will hold a meeting Sept. 15 in the Chandler Building.

DOTLE and DIXON have signed with Dillingham & Ziegfeld for the Century production.

DONALD GALLAGHER has signed a three year contract with Oliver Morosco.

REHEARSALS for the Anna Held show are under way.

ROBERT GLECKLER is playing leads at the Temt, Trenton, N. J.

WALLACE R. CUTLER is organizing a stock company. Indianapolis will start Sept. 7.

MARGARET DALY will play the role of Katherine de Vaulcieres in E. H. Sothern's revival of "If I Were King" this season.

MAJORIE PATTERSON will play the title role in "Fiercest the Frodoal," which opens Sept. 6 at the Booth.

HOWARD THURSDALE has signed to play a role in "The Rump," which has been put in rehearsal.

THE first of a series of Sunday night concerts at the Manhattan Opera House will be given Sept. 10.

MIDNIGHT KISS THEATRICAL CO., Inc., theatrical, incorporated at Albany, Aug. 30, for \$5,000; C. E. Sever, R. C. Daniel and J. Quirk.

IT HAS just been learned that Nellie Helms, well known in vaudeville, was married April 29 at the Little Church Around the Corner, New York, to J. Burton Bennett, a non-professional.

HILDA BERTIN, formerly of Haydn, Bertin and Hydn, opens with "The Funny Mr. Dookey" company, as leading woman, on Sept. 4, at the Kickerbocker, Philadelphia.

THE GRAND OPERA HOUSE, Telat, Ohio, with Harry C. Brudersall, manager, opened Sept. 8 with "The Fall of a Nation," and "Ramosa" to follow.

LESLIE E. KRELL, comedian, has deserted the show business for a few months, having recently purchased "Kensley Stripes," a race horse, and will make all State fairs this Fall.

MARIE WAINWRIGHT, Wm. B. Mack, Jessie Ralph, Eugénie Waller, Emily Fryer, John Bowers, Randolph Cameron and Ethelbert Hales will be in George Broadhurst's new play, "Rich Man, Poor Man."

JULIE ECKERT GOODMAN, as a result of the recent automobile accident in which he and Wm. A. Brady were injured, was too ill to be on hand at the New York premiere of his play, "The Man Who Came Back."

IT IS announced that the E. H. Sothern farewell of last Spring doesn't go, and that he will make a tour this season, in twenty weeks or more, presenting "If I Were King" and "The Proud Prince."

J. BERNARD DILLON and EDDIE FOX visited the Actor-Fund Home recently and spent several pleasant hours with the guests. Mr. Fox intends shortly to give a special performance with his children, for the guests at the Home.

PAUL H. BURNS has been appointed temporary administrator of the estate of the late Geo. H. Huber, pending the outcome of the contest over the will of the late showman between Mr. Martin C. Wright, who was Mr. Huber's widow, and Geo. Huber Thompson, his foster son.

WM. QUAIN, MGR.

AMERICAN

HAS BIRTHDAY MO

PALACE

ELMER F. ROGERS, M.D.

NEW VAUDEVILLE ACTS

"THE STAMPEDE RIDERS."

JACK E. GARDNER IN "OLD STUFF."

THEATRE—Proctor's Fifth Avenue.

REMARKS—Jack E. Gardner's ability is too well known to require comment here. He opens with song "For the Same Old Stuff," and then follows "It's Funny, But It's True," followed by "That Swinging, Clinging 'Cello Melody" and "I Wish I Knew."

JACK O'BRIEN, until recently Mary Pickford's favorite director, contemplates writing a book on

BURLIQUE

BY MELL.

ROUTES.

COLUMBIA CIRCUIT.

MAIDS OF AMERICA—Empire, Newark 4-9; Camden, Pa., 11-16.
 BAG BOYS IN REDS—Casino, Philadelphia, 4-9; H. & S. New York, 11-16.
 BERRY BOUNCERS—New York, 4-9; Empire, Brooklyn, 11-16.
 BEHIN SHOOTING—Brooklyn, 4-9; Park, Glenside, 11-16.
 GLOVE THROWING—Casino, 7-9; Colonial, Philadelphia, 11-16.
 MILLION DOLLAR DOLLS—Colonial, Camden, 4-9; Casino, 11-16.
 TWENTY-THIRD CENTURY MAIDS—Casino, Camden, 4-9; Grand, Hartford, 11-16.
 HELLAS NEW YORK—Grand, Hartford, 4-9; Casino, Waterbury, Conn., 11-16.
 SHIMMANS OWN SHOW—Casino, Waterbury, Conn., 4-9; Casino, Newburgh, N. Y., 11-16.
 COHEN'S FOUNTEIN—N. Y., 11-16.
 RUGBY BIG BEASTS SHOW—Newburgh, N. Y., 4-9; Fountaine, 7-9; Bronx, New York, 11-16.
 MIDNIGHT MAIDENS—H. & S. New York 4-9; Orpheum, Paterson, N. J., 11-16.
 SIGHTS—Orpheum, Paterson, 4-9; Empire, Hoboken, N. J., 11-16.
 RUSS RUSS—Empire, Hoboken, 4-9; People's, Philadelphia, 11-16.
 WELCH'S BUDDIES—People's, Philadelphia, 4-9; Palace, Baltimore, 11-16.
 DON TONG—Palace, Baltimore, 4-9; Gaiety, Washington, D. C., 11-16.
 ROSE SYDNEY'S LONDON BELLES—Gaiety, Washington, D. C., 4-9; Gaiety, Pittsburgh, Pa., 11-16.
 GOLDEN CROOKS—Gaiety, Pittsburgh, 4-9; Star, Cleveland, O., 11-16.
 LIBERTY GIRLS—Star, Cleveland, 4-9; Empire, Toledo, O., 11-16.
 DARTON'S DEEP THIRST—Empire, Toledo, 4-9; Lyric, Dayton, 11-16.
 BOSTONIAN—Lyric, Dayton, 4-9; Olympic, Cincinnati, 11-16.
 HIP, HIP, HOORAI GIRLS—Olympic, Cincinnati, 4-9; Casino, Chicago, 11-16.
 A NEW YORK GIRL CO.—Star and Gaiety, Chicago, 4-9; Casino, 11-16.
 STEP LIVELY GIRLS—Berkeley, Dan Moises, 11-16; Gaiety, 4-9.
 MARION'S BIG SHOW—Gaiety, Omaha, 4-9; open 11-16; Gaiety, Chicago, 11-16.
 BOMBS SHOW—Open 4-9; Gaiety, Kansas City, 11-16.
 HOWE'S KISSING GIRLS—Gaiety, Kansas City, Mo., 4-9; Gaiety, St. Louis, 11-16.
 STAR AND GARTER SHOW—Gaiety, St. Louis, 4-9; Star and Gaiety, Chicago, 11-16.
 FOLLIES OF THE DAY—Columbia, Chicago, 4-9; Gaiety, Detroit, 11-16.
 BOBBA AND GIRLS—Gaiety, Detroit, 4-9; Gaiety, Toronto, Can., 11-16.
 HASTINGS BIG SHOW—Gaiety, Toronto, 4-9; Gaiety, Buffalo, N. Y., 11-16.
 MOLLY WILLIAMS OWN SHOW—Gaiety, Buffalo, 4-9; Corinthian, Rochester, N. Y., 11-16.
 MAJESTIC—Corinthian, Rochester, 4-9; Bassett, Syracuse, N. Y., 11-16; Lomburg, Utica, N. Y., 4-9.
 IRWIN'S BIG SHOW—Bassett, Lomburg, 4-9; Lomburg, Utica, 7-9; Gaiety, Montreal, Can., 11-16.
 SPORTING WIDOWS—Gaiety, Montreal, 4-9; Empire, Albany, 11-16.
 BOWERY BULLDOGS—Gaiety, Albany, 4-9; Gaiety, Boston, 11-16.
 DELIRIOUS REBELS—Gaiety, Boston, 4-9; Columbia, New York, 11-16.
 WATSON-WORTHY GIRLS—Columbia, New York, 4-9; Casino, Brooklyn, 11-16.
 STEPHEN ROYFORD—Gaiety, 4-9; Empire, Newark, N. J., 11-16.

AMERICAN CIRCUIT.

UNITED STATES BEAUTY—Gaiety, Brooklyn, 4-9; Academy, Jersey City, N. J., 11-16.
 TEMPLE GIRLS—Academy, Jersey City, 4-9; Gaiety, Philadelphia, 11-16.
 DARING OF THE DAY—Gaiety, Philadelphia, 4-9; Shamokin, Pa., 11-16; Shenandoah 12, Ma-jestic, Harrisburg, Pa., 10-16.
 FROLICS OF 1915—Shenandoah, Shenandoah, White-Barre, 4-9; O. H. H. South Bethlehem, Pa., 11-16; Shenandoah, Pa., 12-16.
 LID LIT—South Bethlehem, 4-9; Orpheum, Easton, 5-9; Grand, Trenton, 6-9; Star, Brooklyn, 11-16.
 GROWN UP BABIES—Star, Brooklyn, 4-9; Orpheum, New Bedford, Mass., 11-16; Academy, Fall River, Mass., 11-16.
 FAT WILLIE'S GAIETY—Orpheum, New Bedford, Mass., 4-9; Academy, Fall River, 7-9; Howard, Boston, 10-16.
 MILITARY MAIDS—Howard, Boston, 4-9; Gilmore, Springfield, Mass., 11-16; Worcester, Worcester, Mass., 14-16.
 HELLO PARIS—Gilmore, Springfield, 4-9; Worcester, Mass., 7-9; Gardner, Mass., 11-16; Greenfield, 12-16; H. & S., Hingham, 11-16; Schenectady, N. Y., 14-16.
 LADY RITA—Schenectady, N. Y., 4-9; Greenfield, 6-9; Amherst, N. Y., 6-9; Hudson, Schenectady, N. Y., 11-16; Norwich, N. Y., 13-16; Ogdessa, Schenectady, N. Y., 14-16.
 GINGER GIRLS—Schenectady, N. Y., 4-9; Norwich, 11-16; Schenectady, N. Y., 11-16; Star, Toronto, Can., 11-16.

TOURISTS—Star, Toronto, Can., 4-9; Savoy, Hamilton, Can., 11-16.
 PARISIAN FOLLIES—Star, Hamilton, Can., 4-9; Casino, Detroit, 11-16.
 CHERIE BLOSSOM—Casino, Detroit, 4-9; open 11-16; Englewood, Chicago, 10-26.
 HIGH LIFE GIRLS—Open 4-9; Englewood, Chicago, 10-26.
 AUTO REVUE OF 1917—Englewood, Chicago, 4-9; Gaiety, Milwaukee, Wis., 11-16.
 AUTO GIRLS—Gaiety, Milwaukee, 4-9; Gaiety, Minneapolis, 11-16.
 PACE MAKERS—Gaiety, Minneapolis, 4-9; Star, St. Paul, 11-16.
 CHARMING WIDOWS—Casino, St. Paul, 4-9; De-lia, St. Paul, 11-16; St. Cloud, 11-16; Marshalltown, Ia., 11-16; Ottumwa, 11-16.
 HELLO GIRLS—Duluth, 3-9; St. Cloud, 4-9; Maple, 5-9; Waterloo, 5-9; Marshalltown, 7-9; Cedar Rapids, 8-9; Ottumwa, 9-9; Century, Kansas City, 11-16.
 BEAUTY, YOUTH AND POLY—Century, Kansas City, 4-9; St. Paul, St. Louis, 11-16.
 FOLLIES OF PLEASURE—Shawnee, St. Louis, Mo., 4-9; Terra Haute, Ind., 11-16; Gary, Ind., 14-16; Michigan City, 15-9; Gary, 16-9.
 CARABAY GIRLS—Terra Haute, Ind., 4-9; La-fayette, Ind., 7-9; Michigan City, 8-9; Gary, Ind., 9-9; Gaiety, Chicago, 11-16.
 FRENCH FROLICS—Gaiety, Chicago, 4-9; Ma-jestic, Indianapolis, 11-16.
 BROADWAY BELLES—Fort Wayne, Ind., 8-9; Ma-jestic, Indianapolis, 4-9; Buckingham, Louisville, Ky., 11-16.
 MONTY CAMEL CO.—Buckingham, Louisville, 4-9; Lyceum, Columbus, O., 11-16.
 MICHIGAN MAIDS—Lyceum, Columbus, O., 4-9; Zanesville 12, Canton 13, Akron, O., 14-16.
 TROUBLEDHEBES—Zanesville, O., 5-9; Canton, O., 6-9; Akron, O., 7-9; Empire, Cleveland, 11-16.
 SOCIAL FOLLIES—Empire, Cleveland, 4-9; Erie, Pa., 11-16; Ashblake, O., 13-16; Park, Youngstown, O., 14-16.
 RECORD BREAKERS—Park, Pa., 4-9; Ashblake, O., 6-9; Park, Youngstown, O., 7-9; Penn Circuit, 11-16.
 TANGO QUEENS—Penn Circuit, 4-9; Gaiety, Baltimore, 11-16; Proctor, Pa., 11-16.
 GIRLS FROM HOTTEN—Gaiety, Baltimore, 4-9.
 AMERICAN—Proctor, Pa., 4-9; Olympic, New York, 11-16.
 SEPTEMBER MORNING GLORIES—Olympic, New York, 4-9; Majestic, Scranton, Pa., 11-16.

GIRLS FROM THE FOLLIES—Majestic, Scranton, Pa., 4-9; Gaiety, Brooklyn, 11-16.
 CIRCUIT.
 OPERA HOUSE, New Castle, Pa., Monday.
 CASORIA, Johnstown, Tuesday.
 MINSTER, Altoona, Wednesday.
 GREENHORN, Harrisburg, Thursday.
 ACAPULCO, York, Friday.
 ACADEMY, Reading, Saturday.

THEY KNOW HOW!

Frank H. Freeman writes from Kansas City, Mo., Aug. 28: "Just to let you know—spend a few pleasant hours at Kansas City and find the Gaiety there one of the best run houses on the circuit. George Gallagher is the manager, and believe me he is some manager, not overlooking your old friend, Fred Waldman, who certainly knows how to get the money in the box office. Well! it just takes it away from them, that's all. I want to also say that the Star and Garder Show more than pleased the patrons, and, as usual, everyone felt pleased. What did you say? How was business? Great!"

RECORDS GOING AND COMING.

A. Reeves writes from Waterbury, Aug. 29:—Closed to a tremendous week at Hartford! Best my last year's business \$900—gross. Opened Monday mat. at Waterbury and made a new Monday mat. record, also a new Monday night record. Tuesday mat. record and a new Tuesday night record. Your old pal, A. L.

LEONA FOX, prima donna with Taylor's Darlings of Paris Co., celebrated her twenty-third birthday with a midnight supper at the Grand Hotel, in Jersey City. At the slush of her speciality at the joyous performance, she was presented with many bouquets. Those attending the supper were: Mr. and Mrs. Chas. Taylor, Dorothy Collins, Mr. and Mrs. Noble, Bobby Bradley, Gene Stinson, George Slattery, Harry Seyon, Lew Reynolds, Harry Marks, Harry Leisten and Haplie Flaherty.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be returned and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

NEW YORK CLIPPER, 47 West 28th St., New York.

Date.....

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When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER REGISTRY BUREAU. Get the idea?

CHICAGO

CHICAGO HARMONY
NOTES.

GREAT PLUGS.

The opening of neighborhood theatres affords publishers wonderful opportunities for "plugs" in Chicago. These theatres carry songs to the neighborhoods where many of the hits made in the city. The cheap admission fee enables people to enter who would not ordinarily patronize downtown vaudeville, yet the small audience is bound to attract the other kind of vaudeville patrons also. The bills are short (usually containing five or six acts) which tend to maintain audience interest in each act. When two or three acts of a six act bill use songs, the numbers used are more readily remembered than when four to six acts use musical numbers at a full time, downtown theatre. That publishers realize the value of these houses is shown by the way managers have been visiting them over since they reopened.

MARK QUITS GAME.

Mark Morris, for many years an attaché of various music publishing firms in Chicago, has definitely quit the game. He hasn't decided yet just what he will do in the future.

DOES IT PAY?

It is to be noted that publishers who have cut down their office forces are obtaining the greatest difficulty in putting over their numbers, whereas the ones who are maintaining full staffs are getting the big returns.

GOING BIG HERE.

Roscoe Veech has good reason to be proud of the way Fela's "Indiana Movie Star" is taking hold in Chicago. It is difficult to visit a vaudeville theatre without hearing some singing act put this number. The audience soon becomes familiar with it already, which makes it easy for stages who have incorporated it in their acts. At the same time the song is still comparatively new, so that the audience's familiarity with the title warranted a number which has been "done to death."

REJECTS TEMPTATION.

Jack Frost has been reported often for his "Little Miss Niece Niece Niece" from vaudeville acts, but has refrained from giving out exclusive rights, because he feels that the song would do better as a publisher's number. It is likely that it will ultimately be released through the McKelvey Music Co., though it isn't precisely the kind of a song this firm usually works on.

BEGINNING TO USE IT.

Orchestra in and around Chicago are beginning to use "The It Is the End of the World." The orchestra at Green Mill Sunken Gardens usually use it as a dance number, and other orchestras "sing it forth" because it is such an ideal for fooling.

SWEEPING FAST.

There is something human about the initial strain of "And They Called It Disdain" that makes the number a whittier's favorite. This is the second great street song. J. H. Benick & Co. have developed in Chicago this number, for this number and "Pretty Baby" appear to be whittier's more than any song on the market.

AL WORKS HARD.

Even since his return to Chicago from the road trip which did much to increase the sales of M. Winmark & Sons' numbers wherever he went, Al. Bolla has been working hard, never leaving no stone unturned in his effort to get big acts to

the Schiller Building office. Winmarks have several new numbers, including "Turn Back the Universe," a great Southern song, and a fine novelty title number, so that Al. Bolla perfectly justified in asserting acts who will bear the greatest numbers they ever heard upon visiting the Winmark office.

FOREST PARK AS PICTIC CENTRE.

Forest Park, the popular West Side family amusement resort, has become very popular in obtaining picnics and demonstrations. Friday, Aug. 25, the Elgin Club held a successful picnic.

Saturday, Aug. 26, "Warrior's Dream Day," a big demonstration and picnic, given under the auspices of the Thirteenth Ward Democratic Club, proved a tremendous success. Races and games were held, and three grand prizes awarded. Roger Sullivan was the principal speaker of the day. Other prominent speakers were: Robert Swanson, Alderman Horne, J. M. "Doc" McElrooney, Alderman Buckley, James C. Davis, State Representative McGloin, John J. Fenwick, Martin O'Brien, and State Senator John T. Devlin.

PERSONAL PATTY.

RALPH THOMAS KETTERING went to Pittsburgh to see the opening of the enlarged version of "Which One Shall I Marry?" (originally a vaudeville sketch by Grossen), at the Exposition Circuit. Local critics spoke favorably of the play.

WILL REED DUNBOY is now a full fledged editor, as his former chief of *The Chicago Morning Telegraph*, Oliver B. Jones, has gone with another paper.

THE FOUR HARMONY GIRLS were one short when they opened at the Lyceum last Saturday night, but George H. Webster, Jr., who they liked the work of the trio so well that he paid them full salary for four.

CLAY COOLIDGE, the Shapiro-Bernstein pianist, has been ill for two weeks.

MAX STONE, representing Jos. W. Stern & Co.; Al. Pollin, of M. Winmark & Sons; and Irving Ribo, for the Broadway, had the stage door of a North Side theatre simultaneously early last week. They all did much talking and left cars. Problem? Which concern, if any, will acts interviewed visit?

COL OWENS has moved to a more palatial suite in the Crilly Building.

DOROTHY VAUGHAN explains her exodus from vaudeville and entry into looking things "I got tired of bumping trunks up the back stairs, and so..."

CHICAGO BURLESQUE.

"STEP LIVELY" HAS FINE COSTUMES.

Few burlesque shows seem in Chicago recently reveal the wealth of costumes exhibited in "Step Lively Girls," at the Columbia, last week. There is a gorgeous "Fashion" number, wherein the girls reveal bazaar creations—more artistic than practical—but, even if this were not included, the show would still lead many others in adornment.

The comedians are handicapped somewhat because the book does not allow for continuity of action, not even a smattering of plot cementing the action, but this is made up to a great extent by the snappy, original musical numbers which interrupt the action every few minutes.

Gaude Heath is as beautiful as she looks, and proves the fact by the way she pleases, no matter what she wears or neglects to wear. Her youthful vivacity gives the show a radiating punch that makes the audience feel it is seeing something worth while.

"Rhythmic" McMillen makes the best of his height limitations for comedy purposes, and is shared in the task by Dick Knowles, Harry P. Shawson and Dotson.

The girls are comely, knowing how to put over numbers and form an ever pleasing background to the principals.

The most original musical number is "Pride Fighting a Is a Joke," which shows a pugilist encounter pulled off to unopposed rhythm.

The scenes are well laid and would form a splen-

did nucleus to action, if they were knitted together in some semblance of plot. Cosper.

"AMERICA FIRST" IN CHICAGO.

Although last week's show was not up to the standard set by its predecessor at the Haymarket, it nevertheless pleased with the low comedy indulged in by the comedians. The patrons of this house seemed to like this sort of entertainment and "ate it up." The chorus is fair. The wardrobe is good in spots. Tights predominated throughout. Featured in billing was Chick Canoe and Beanie, who sang a fine and profitable folk to Sam Wright and Mae Earl, who, by the way, looked beautiful in tights. She led "Moving Picture Hero of My Heart," "Nashville" and "Honolulu Blues," receiving a great deal of applause. Chick Canoe proved the bit of the show with the "Heddlon Blues." He was ably assisted by the chorus. Emma Kohler did well with "Shades of Night" and "You Will Always Be the Same Sweet Girl."

LITTLE TRUTHS.

"IT ISN'T the original cost, but the up keep"—for instance, a tab.

THE GETTING GARDNER to find managers for neighborhood theatres, now that the munitions business has expanded to a fine and profitable field.

ROAD SHOW PRODUCERS say they are waiting to see how the season opens before sending their shows out.

THE ROAD agent out of a job is the saddest picture of restrained energy that greets the human eye.

NO WONDER the Republic Building, Chicago, leased space to a booking office—the building takes a census of who who enter in order to induce prospective tenants.

J. H. REMICK & CO. never had more Western hits than right now.

SOME moving picture papers have rated subscription prices.

THE cost were helped out Chicago legitimate openings closed.

PEOPLE go to the Municipal Pier for recreation and get—song boosters.

69th Regt. Relief Fund.

Our Regiment Relief Fund will hold a Bazaar in the 69th Regiment Armory, Lexington Ave., 25th to 26th Street, on Friday, September 10, 1917, from 2 to 6 P. M. The proceeds of the same are to be used for the relief of the members of the same who are in the service. We have many petitions appeals for assistance and we are holding a Bazaar in order to seek for funds. Carry on this patriotic and generous work. Donations can be sent direct to the Regiment.

We would like volunteers to assist.

Address: Wm. J. O'NEIL, 69th Regiment Armory, Lexington Ave. and 25th St.

NOW READY

THE NEW YORK CLIPPER
RED BOOK

AND DATE BOOK

For Season 1918-1917

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, St. Louis, St. Paul, San Francisco, Chicago & Music Publishers; Theatrical Agents; Theatrical Owners; and the names of the actors and actresses who are appearing in the theatres.

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MONDAY, Sept. 4.

"Labor Day" week, marking the entry of the real Fall season, is always a big one in Chicago. "This season marks no exception to what may be termed the rule, as, after the first week-end of many big loan houses, two new ones open their doors.

"Tom Poms," an opera, came to the Illinois last night, with the usual retinue of many big loan houses, two new ones open their doors.

"The Defective," which reopened Powers' tonight, is an example of the manner in which plays frequently follow the same line of action.

The Palace, with the Singer Brothers again in charge, opened for the regular vaudeville season to-day with a bill which, though not extraordinary, is not novel in any way. The line of the stand-around previously set by this ideally located first-class vaudeville theatre. All Summer the Palace was the seat of Winter Garden musical comedy of the revue order, and its friends are glad to see it return to the form of entertainment with which it has been principally identified.

The entry of the Fall season has not discouraged the outdoor parks, where breezy entertainment still flourishes and will continue to do so for the rest of the month of September. Riverview, Forest Park, and White City, report big attendance for their post-summer events. The latter will continue to do business to the regular mid-Summer way.

Sept. 17—"The Blue Paradise" will inaugurate the new season at the Chicago. Cecil Lane and Cleo Mayfield will head the cast.

Sept. 18—"Othello" in Booth Tarkington's new comedy, "Mister Antonio," will start at Powers.

ILLINOIS (Hollo Timponi, mgr.)—Mitsl, in "Tom Poms," first week.

POWERS (Harry Powers, mgr.)—"The Defective," first week.

FOREST PARK (S. P. Gerson, mgr.)—"Margery Daw," second week.

OLYMPIC (George C. Warren, mgr.)—"Common Clay," second week.

CORNER'S GRAND OPERA HOUSE (Henry Ridings, mgr.)—"The Coban Revue 1916," third week.

GARRETT (John J. Garrity, mgr.)—"Low Fields, in "Step This Way," first week.

COST (J. J. Hermann, mgr.)—"Fair and Warner," fifth week.

BROADWAY (Will Sink, mgr.)—"Week of 3, "Broadway After Dark."

NATIONAL (J. P. Barrett, mgr.)—"Week of 3, The Little Girl from Lonesome Town, with Nancy Rogers."

LA SALLE (Harry Earl, mgr.)—"Where Are My Children?" (picture), sixth week.

CONSUMERS (E. H. Woods, mgr.)—"Week of 3, Follies of the Day."

HAYMAKER (A. H. Mosler, mgr.)—"Week of 3, The Joy Riders."

STAR AND GARTER (C. L. Walters, mgr.)—"Week of 3, The New York Girls."

GILBERT (R. S. Schoemaker, mgr.)—"Week of 3, French Follies."

ENGLEWOOD (J. W. Whitehead, mgr.)—"Week of 3, The Big Revue 1916."

CHICAGO, BLACKSTONE, AUDITORIUM, closed.

RIVERVIEW, FOREST PARK, WHITE CITY, Mardi Gras entertainment and "Revue of Reviews."

BISMARCK GARDEN—Opera ballet.

PALACE OPENING BILL.

The Labor Day opening of the Palace found the Morgan Duncans, prominently featured. The sketch portion of the bill is handled by Harry Green and company, in an Arthur Hoffmann sketch. Piller and Douglas, who were well received last season, return with their welcome frivolity. Miss Piller's gown still dazzling the eyes. The Jack Wilson trio (Frank Horst and Lillian Redmond supporting comic) Jack, which proved an irresistible laugh getter when revealed at the Majestic a few weeks ago, boldly returned. Naudee, the girl who makes her viola speak, and who steps to the instrument, in back again, her friends remembering that she was the first to appear last season because of dissatisfaction with "Ming." Dora and Halperin hold the place that was first assigned to Bert and Lillian. The comedy team, the athletic angle of the bill is protected by Page, Hack and Mack, equilibrist, and MacRae and Clegg, cyclists.

GUS KAHN went to Delavan Lake last week for a week end. Gus has proved a real Lemack star, having several sold bills to his credit.

ROSELAND GIRLS.

AT STAR AND GARTER.

(Reviewed Aug. 30.) Credit must be given Blanche Cooper for his laudable efforts to produce nice clean entertainment, and one that would be a credit to burlesque. He has spent a small fortune in the theatre, which will cause comment in any theatre. He has ten show girls and ten ponies, all good workers, full of pep and glister. His production is what any show could desire—capable performers. He has a hard worker in Murray Leonard and another in My Lynn. His production is what any show of the finest high soprano voices in burlesque. She stands head and shoulders above most of the female principals seen this season. She is tall and stately, and possesses a most striking personality. Next in importance came both Leonard and Ward, who kept up the laughs. Last, but by no means least, came Frankie. Frankie, exploring the honors of the show when she introduced her specialty. She gave some splendid impressions of Warfield, Joy and Bertha Beach, the latter proving her best and biggest hit.

The book and lyrics were written by Billy K. Wells. He has three or four numbers. He is followed by Raymond B. Perez, who showed great skill. There are five special acts of scenery. Some of the musical numbers used were "Gone Sweet Baby," "Shades of Night," "Unchained," "When the Right Man Comes Along," "My Mother's Rosary," "Dangerous Girl," "Babes in the Wood," "Nearer Heaven in My Life," "Hallelujah Chorus" and "Far Dittie and Uncle Sam."

AMERICAN HOSPITAL NOTES.

CARLO MILLER, the Indian from Col. Cody's "Tom Poms," who was injured "on the job" and confined at the American Hospital, has rejoined the show.

JOHN J. JONES, of Hagenbach-Wallace Show, has been discharged in fine condition, following an uneventful recovery from her operation for appendicitis.

JOHN KIBBY, of Kibbey and Kibbey, is getting along pretty well.

CLINTON W. VINSON, agent for La Mont Brothers' Show, has been discharged from the hospital. MISS WALTER M. JONES, who was a patient at the American Hospital suffering with mastoiditis, is now home, and is getting along well.

Under the personal care of Dr. Thorpe he escaped a serious operation. Miss Jones is the aunt of Betty Roberts, the child actress, who is featured in so many of the Fox film productions.

MAURIE STEWART, of the Cat Stewart Company, was a visitor at the hospital this week.

ASAP ROCKFIELD, whose husband is with Roland Clifford productions, is making a good recovery following her operation of several days ago, and will be able to leave the hospital.

ASPICIOUS FIRST NIGHT.

One of the most momentous events that ever occurred in a Jewish theatre marked the opening of J. Kessler's and J. Paley's Empire Theatre Friday night. The first night of the new season, which was a city court judge and flowers galore. Mr. Kessler has surrounded himself with a splendid cast, which includes Miss Axelrod, Nettie Spencer, Morris Goldberg, Ella Zibel, Morris Balchewitz, Mrs. Angenbach, Isadore Meiser and Rose Reichman. There are many dramatic situations that will cause a capacity audience spellbound.

OLYMPIC HONORS HIT.

Critics spoke so favorably of "Common Clay" first night at the Olympic that through of people dropped down upon the box office, turning a long and prosperous run. All through the first week of the run every seat in the house was sold, and the audience kept talking about the show in a manner that will probably mean continued "sell outs."

PANTAGES VAUDEVILLE will be seen at Moore's, Ill., starting Sunday, Sept. 10, with two shows a day. The house there has been secured by Uno Bradley, who formed a company to operate the place and will manage the venture. As this will be a Sunday opening it will fit in splendidly with other Pantages bookings.

THE INDIANA opera Thursday of this week, with vaudeville supplied by J. C. Matthews, and returns to its original policy of good vaudeville, with prices ten, twenty, thirty.

NEW VAUDEVILLE ACTS.

The mid-West production of vaudeville acts for the season of 1916-17 includes some important arrays of attractions, and it looks as if Chicago will figure more importantly in this line than ever before. For present plans include a number of attractions which are being put into presentation on anything but the best time.

Ed. W. Rowland Sr. and Loria J. Howard are the new Net Goodriches, who have been touring ten weeks' duration in "Raffles," and are dicker with Florence Rockwell for an appearance in "The Third Girl." The new vaudeville acts arriving ready for the Low time, M. M. Moore, in connection with the Menlo Moore, Inc., attractions. William B. Friedman, "The Four Husbands" played the Palace Theatre, New York. The new vaudeville acts arriving ready for the Low time, M. M. Moore, in connection with the Menlo Moore, Inc., attractions. William B. Friedman, "The Four Husbands" played the Palace Theatre, New York.

Max Brothman played the Le Grand for George H. Webster, and is in good shape for the season. "Dope & Greenwald" have three acts in preparation. De Luxe Scatists, Juneville Six, "The Bachelors' Club," which have been routed by the Western Vaudeville Managers' Association. Mutual Sisters have two musical acts, which will be along the same lines as their offerings in the past.

Leo Kratz has three or four acts in association with Sam Barwitz and Lew Cantor. Joe Branski has a big act which is making the Pantages time, called "A Nut, Nuts."

Menlo Moore, Inc., is prominent in the public eye this week, having his "On the Veranda" at the Lincoln the entry hall of the week, when it was high favor. The first night, a couple of hundred houses in Michigan last week, and went very well.

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NEW YORK CITY.

"THE BIG SHOW"

Hippodrome. "The Big Show." A musical spectacle, in three acts, by E. H. Barnardo. Lyrics by John L. Golden. Music by Raymond Hubbard, opened Thursday evening.

Scene I.—Outside the Hippodrome.

Song, "The Hippodrome Street Parade."

Scene II.—The Hippodrome in America.

Song, "We'll Stand By Our Country."

Scene III.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene IV.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene V.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene VI.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene VII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene VIII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene IX.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene X.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XI.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XIII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XIV.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XV.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XVI.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XVII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XVIII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XIX.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XX.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XXI.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XXII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XXIII.—The Hippodrome in America.

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Scene XXVI.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XXVII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XXVIII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XXIX.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XXX.—The Hippodrome in America.

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Song, "The Hippodrome in America."

Scene XXXVIII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XXXIX.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XL.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XLI.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XLII.—The Hippodrome in America.

Song, "The Hippodrome in America."

Scene XLIII.—The Hippodrome in America.

Song, "The Hippodrome in America."

the conversation between pitcher and catcher, and the base running by the batter.

"Somewhere in America" introduces Henry Taylor as Uncle Sam singing "We'll Stand By Our Country." He is then joined by Blaise Gerard, as an impressive Columbia, and her rich soprano voice was heard to great advantage in the song.

The full stage discloses the West Point Cadets ranged up on the Capitol steps in Washington.

The other verse of the song "The Hippodrome Street Parade" is sung by the chorus, who closed the forward deck of a big battleship coming down, with sailors arranged from the bow around both sides and upon the turret and up to the bridge, with the raising of the ensign, which caused a riot of applause.

Before a black curtain George Hermann did his skeleton dance, but the effect was marred by the strong light disclosing his entire figure instead of the white bones alone.

Henry Taylor, Blaise Gerard and the Hippodrome Company, in a series of dances, showed their remarkable acrobatic and contortion work. With two the skeleton then worked up some comedy, using a white piano, which eventually walked off the stage.

The Volant specialty interested the planet playing the instrument, while it was rapidly singing and writing in the air, with a young lady poised on one foot upon it.

The Japanese number used the "Madame Butterfly" theme for the song, "Poor Butterfly," rendered artistically by Haru Onuki, a cute and prettily featured Oriental lady, whom the Japanese magazine had produced from a mystery cabinet.

The ensemble consisted of the double quartets, who strolled on as army officers in their white uniforms, and the Japanese populace, who had dressed a number of screens arranged in the drop. The song was splendidly put on and Miss Onuki made a pronounced individual hit.

The Six Brown Brothers, in their familiar clown make-up, five in white face and the leader in black face, held attention for many pleasant minutes by their artistic songbook selections, with the comedy effects by the colored party, and they responded with several bows after presenting their lengthy repertoire.

The greatest minstrel part part scene ever shown was disclosed for the mammoth minstrel scene, the black face scene, which ranged upon each side of Wm. G. Stewart, who looks after the duty of interior in full evening dress, being acted as resident stage director, and his pleased smile plainly showed who he had thought of the task. Then row upon row, late the dim distance, were piled the blackfaced girls and boys, who in a dark instant changed from blackface to white face. The melody of old time songs made a big hit. In addition to the program mentioned above, Matt Keefe had an encore for his pet song, also for a strain of "Silver Threads," Emanuel List sang "Old Black Joe," "Old Kentucky Home" by the quartette, and the "Piper" finale, made up one grand minstrel entertainment. Too was comical given in a sort of Katie Keefe.

Some minstrel shows, by George Wilson, working with Charles Abner, Wm. G. Stewart, well down in front, were heard nearly all over the house, judging from the resulting laughs.

Some of the platform stars were: Henry Taylor, Joseph Parsons, Harry Wardell, Bobby Hale, Wm. G. Reid, David Irwin, George Byrne, Arthur Starnes, George Parsons, Charles Hale, the Four Singers, Robert Bonaire, the Elm City Four, Walter Bryant, Paul Bryant, Happy Mike, John Williams, Fred Gregory, Dave Koster, and others.

Robert Gross, Al Silverman, Walter Nelson, William Ladella, Peter Ladella, Tony Ladella, Wm. G. Reid, Howard Nelson, Edward Nelson, Norma Nichols, Jack Bart, George Davis, John Davis, Emil Davis, Johnny Davis, Leon Metcalf, Charles Metcalf, Albert Metcalf, Otto Metcalf, Sylvester Metcalf, Dobby Davis.

The third act showed the new big ballet, "The Merry Doll," direct from Berlin.

Opening with skating by a merry throng on the ice surface, set in a most gorgeous indoor scene, with colored lights, and viewed by diaphanous lightness on tiered platforms according to the full limit of the stage possibilities.

The song, "Queen of the Land of Snow," by Henry Terrier and Katie Schmitt, was accompanied by clever maneuvers by the lady, but Mr. Taylor contended his efforts to keep himself up to the dance.

Miss Schmitt showed further accomplishments in her duo work with Ellen Dallerup.

Miss Buchanan, as the doll, acted like a mechanical doll, stiff and awkward, a hard task to perform on the smooth surface, and when she bounced up for a few minutes, showed how real gracefully she could skate.

A fantastic array of maskers followed in blaise costumes and false faces, and then came the Chinese dolls, and the clown dolls, the clown dolls, the clown dolls, and the clown dolls.

Max and Moritz, dancing on skates, was well done, well down in front. The Nichols-Nelson Troupe rolled their skates in clear front.

Pope and Kerner, a young athlete and a graceful, pretty girl, did a waltz end on skates, including many difficult evolutions that were greatly appreciated.

Toto was drawn across the ice on a sleigh by a building number, and the scene was a comedy.

The Butterfly Ballet by about sixty girls was handsomely produced and gone through without a hitch.

Then came Charlette, in her "Oriental Dance," in which she showed acrobatic skill with leaps and bounds and white, in clear front.

Then came a woman, to great rounds of applause. Her shimmering costume was a creation itself.

The Lamby Brothers showed a great work that raised one from his seat, the leaps over obstacles and coming to a full stop within two feet after landing being the limit of each number.

The comedy by the clown state of the two was also new work. The finale, "My Statist Girl," had the entire company, on the ice and off, in action, and the Lamby Brothers, who had been on the augmented orchestra.

The scenery and mechanical effects were constructed by George H. Williams, electrical effects by Joseph Ellsner; properties by E. Louis Bauer; hydraulic effects by Robert Hilliard; costumes by Frances M. Zedler; and the scene by the Lamby Brothers.

Several changes were made from the original program. Frank Fogarty closed after the first performance; Milton Robinson, who had been in the "Revenge of the Lions," were eliminated.

"The Big Show" is a big show indeed. The ballet appealing to the mass clientele, and there is something to please all.

M.M.

"THE GIRL FROM BRAZIL."

Forty-fourth Street (Messrs. Shubert, mgrs.)

The Girl from Brazil, a musical comedy in three acts. Music by Robert Winterberg and Sigmond Rosenberg, lyric by Matthew Woodward. Produced by Messrs. Shubert, Sept. 30, by the Messrs. Shubert, with this cast:

Mr. Zennelius, as Clarence Harvey

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"YACKI WACKI WACKI WOO"

The one good role of the entire piece is owned by Beth Lyle, who will be remembered for her capable work in "Step Into War." She got every thing possible out of her numbers and was in splendid voice.

Howard Jackson and John H. Goldsworthy were happily cast, and sang and acted with perfection. The comedy hits were scored by Maudie Odell and Louis Smith, both responsible for many of our city hits.

George Hassell was also there in the comedy role as a clinging creditor.

The rest of the cast were in suitable roles and handled themselves in a creditable manner. Jack-

"A PAIR OF QUEENS."

Longmead (H. Frase, mgt.)—A Pair of Queens, a farce in three acts by Otto Haenschbach. A. Bernson Brown and Harry Lewis, produced Tuesday evening, Aug. 29, by H. H. Frase, with this cast:

Martha.....	Maudie Odell
Steve.....	Howard Jackson
Miss Helen Cranby.....	John H. Goldsworthy
John.....	George Hassell
Peter Cranby.....	Edward Allen
Joe.....	Joseph Hester
Paul.....	Frank McElm
John.....	Hughin Conell
Paul.....	Clifford
Richards.....	Clifton May

The action of the play opens on an October morning in the second floor living room of Peter Cranby's home on Riverside Drive.

Anyone who wishes to have an evening of laughter can have his wish by seeing "A Pair of Queens," which Messrs. Haenschbach, Brown and Lewis have constructed for laughing purposes only. From beginning to end it is just one laugh after another, with breathing space only between the acts.

Peter Cranby and his brother-in-law, John Shelby (Mrs. Cranby being out of town), spend an evening in a cabaret. A row starts in which a man is shot, and Shelby and Cranby slip out hastily, the latter taking by mistake the overcoat of the man who was shot. While retires unexpectedly, and when the two men see in the morning papers an account of the death of the night hawk, they later make the discovery of the coat, they were to get rid of that garment. Before they succeed in doing this, however, the night hawk, who is a dance woman, gets into the house, on pretense of being a book agent, and while Martha, the maid, is out of the room, she takes a roll of bills and a pocketbook in the overcoat. She then makes a getaway.

Peter and John then wrap the coat, and the former is to throw it in the river, but is prevented by seeing a man with a gray hat watching the house.

Steve Haines and Joe Doak, two detectives, then appear and accuse Peter and John. Mrs. Cranby learns that her husband is being held by a "queen" in a cabaret, and threatens to leave him.

Finally the detectives arrest the entire house hold, as well as Hector, Martha's "steady," and Madge, Polly Webb, a friend of Mrs. Cranby, who had been expected as a visitor, turns out to be in the Secret Service, and really succeeds in getting the evidence against Madge, who was the instigator of the cabaret row. Peter and John are cleared of suspicion. Polly and John have an understanding. Martha and Hector announce that they will marry, and the detectives escort Madge to jail.

From this story the authors have written a clever farce, and have done some particularly good character drawing. Martha, Steve Haines and Joe Doak, being especially fine examples of clear cut characters.

Manager Bruze, for his part, has provided a company of capable players, each of whom does most excellent work.

In the role of Martha, Maudie Odell fairly amazes herself. Miss Odell is well known to local theatregoers as one of our best and most artistic character players. Martha, Steve Haines and Joe Doak, being especially fine examples of clear cut characters, they were well known to local theatregoers as one of our best and most artistic character players. Martha, Steve Haines and Joe Doak, being especially fine examples of clear cut characters, they were well known to local theatregoers as one of our best and most artistic character players.

In the matter of facial expression Miss Odell cannot be surpassed. She begins the action of the farce with a scene in which she talks over the

AT THE NEW YORK THEATRES.

R. P. KEMP'S PALACE
Broadway at 4th St.
W. 4th St. to 5th St.
W. 4th St. to 5th St.
W. 4th St. to 5th St.

STELLA WATSON
ADELAIDE & SUGHER
Broadway at 4th St.
W. 4th St. to 5th St.
W. 4th St. to 5th St.

DAVID BELASCO
West 42d St. to 43d St.
W. 42d St. to 43d St.
W. 42d St. to 43d St.

THE BOOMERANG
"Booms" laughter market.—EVE MAIL

RIALTO
Broadway at 4th St.
W. 4th St. to 5th St.
W. 4th St. to 5th St.

THE DAWN MAKER
Broadway at 4th St.
W. 4th St. to 5th St.
W. 4th St. to 5th St.

NEW AMSTERDAM
Broadway at 4th St.
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ZIEGFELD FOLLIES
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ZIEGFELD MIDNIGHT FROLIC
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ELTINGE THEATRE
West 42d St. to 43d St.
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CHEATING CHEATERS
Broadway at 4th St.
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COHAN'S
Broadway at 4th St.
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SEVEN CHANCES
Broadway at 4th St.
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REPUBLIC THEATRE
West 42d St. to 43d St.
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HIS BRIDAL NIGHT
Broadway at 4th St.
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With the DOLL SISTERS
Broadway at 4th St.
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PHONE
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EDWARD ABELS
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JOSEPH SANLEY
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FRANK MCCLUM
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GAITY
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TURN TO THE RIGHT
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EMPIRE
Broadway at 4th St.
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SANDERSON
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FULTON
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THE SILENT WITNESS
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C. & H.
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DITRICHSTEIN
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THE GREAT LOVER
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WINTER GARDEN
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THE PASSING SHOW
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OF 1916
Broadway at 4th St.
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44th STREET
Broadway at 4th St.
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THE GIRL FROM BRAZIL
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CASINO
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VERY GOOD EDDIE
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ASTOR
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THE GUILTY MAN
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SEUBERT
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HENRY E. DIXEY
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MR. LAZARUS
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PIERROT
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THE PRODIGAL
Broadway at 4th St.
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CIVILIZATION
Broadway at 4th St.
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CRITERION
Broadway at 4th St.
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LYCEUM
Broadway at 4th St.
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AMM MURDOCK
Broadway at 4th St.
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PLEASE HELP
Broadway at 4th St.
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EMILY
Broadway at 4th St.
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A PAIR OF QUEENS
Broadway at 4th St.
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LYRIC
Broadway at 4th St.
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THE FLAME
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COLUMBIA THEATRE
Broadway at 4th St.
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WATSON & WROTHIE SHOW
Broadway at 4th St.
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THE FILM THEATRES.

Broadway—Fanny Ward, in "Each Pearl a Tear."

Liberty—"Intolerance" opens Sept. 8.

Rialto—Wm. S. Hart, in "The Dawn Maker."

Manhattan—"The Unwelcome Guest."

Maxine Elliott—"Is Any Girl Safe?"

Strand—Dustin Farnum, in "The Prisoner of Zenda."

Criterion—"Civilization" is in its last week here. Next week this picture will open at the Park.

Standard—"Princess Pat" is the opening attraction this week, with Helena Morrell, Katherine Harris, and others.

Alexander Clark, Ralph Bizz, Louis Casanovi, David Quintano and Martha Hayden in the cast.

Presenting—Gene Hoffman. This week's cast includes: Worth and Rice, Shattuck and Golden, Kirby and Rome, Hugueno Troop, the Six Medical Gnomes, the Friction, Hays and Lee, the Hammers, "Hello, Hammers," the restaurant revue, is still a big draw.

(Continued on page 18.)

A Phenomenal Success at Palace, New York, Last Week

WICKI WACKI

PRESENTS

THE KING OF HEAVEN'S

WICKI WACKI

This Week, KEITH'S, BOSTON

Direction ALF. T. WILTON

THE GREATEST OF ALL

BY DOC WADDELL

Between the peaks of two eternities—of Birth and Death—we call the roll of loved and loving friends.

"TODDY" HAMILTON!
"TODDY" HAMILTON!
"TODDY" HAMILTON!

Only echo of his name returns.

His dead, moved on "Through the Valley and the Shadow," gone to the Great Beyond. His body is clasped within the clay of "Maryland, My Maryland." His mortal self is pathetic dust. He sleeps the sleep that has no waking here, the dreams of which are never told to Earth. His eyelids are closed in the everlasting darkness just beyond the old show grounds. He has "made," for the last time, the knights and princes of pen and prose; he has passed for the last time, the hallowed threshold of the marquee, the historic tented roof, the glorious big top, and all the ins and outs and avenues of the circus lot. The physical "Tody" Hamilton is absent from old, familiar haunts, absent on the long, never ending journey, publicist for the King of Kings.

Dear friends, it can truthfully be said that "Tody" Hamilton made the most of himself. He used all his forces, all his powers, all his capabilities to the utmost. He kept going in spite of everything and everybody. He plimbed his possibilities, capitalized his capabilities, and put himself on a paying basis. He was a perfect combination of effort, will, work, faith, and courage. "Tody" Hamilton always stood erect, and he'd start something, if it was only his feet. He never flinched with the soft seat and the calamity chorus. He didn't wait for things to turn up; he turned them up. Thus it was that he made the most of himself. He tackled every trouble that came his way. His face was always toward the light of day. He battled, he smiled, he won. He did his very best at every stage. He played his part and earned beyond dispute high Heaven's laurel: "Well done, thou good and faithful servant." This one of his favorite verses, illustrates the principle he learned on and adhered to:

"And though you be done to the Death, what then?"

If you battled the best you could,
If you played your part in the World of men,
Why, the Critic will call it good.

Death comes with a crash, or comes with a sneeze,

And whether he's slow or spry,
It isn't the fact that you're dead that counts,
But only how did he die.

To the profession "Tody" Hamilton will always be a sweet, valued, treasured memory. His vir-

tues, his good works, his stories and creations remain, and will ever live and continue an inspiration to all mankind.

His spirit will ever hover as guardian angel and guide eternal. It will ever entwine stake and wagon, rope and pot, animal and horse, and the noble men, splendid women and little children in the realm of spangle, music and sawdust. And in the still quiet hours of the night the spirit of "Tody" Hamilton will whisper to the living stories of the life beyond the grave.

His soul, that was so grand on earth and gave to him a personality and influence sublime, in the possession of God, who gave it and who took it away, will illumine footpaths here below and incite the love of the Father of Fathers, and the "Peace, Good Will" of Jesus, the Nazarene.

There's not a clime, there's not a people in all the world that knew not of "Tody" Hamilton. His business, his profession was publicist. In short concise wording, he was press agent. As such he was peer of all. He ascended the heights of ambition and skill, and reached a point towering far above the rest in his favorite, chosen calling. No other publicist was ever near approach to this wonderful genius, this greatest of press agents, this staunch friend, this loving relative, this honest man.

Every old time case and compositio, every modern linotype and operator, every printing press, business manager, editor and reporter, every member of every alley and every street knew him, and gladly, willingly, enthusiastically did his bidding. The same is true of king, potentate and ruler, of peasant and of serf, of high and low, rich and poor, the great and small, each and all. From Coast to Coast, around the cape and straits and poles; everywhere, from earth to planets and to tell, "Tody" Hamilton held magic wand and wielded supreme, exclusive power in doing things. He sure not that on the other shore he's not engaged in the higher, spiritual forms of his God giving gift of writing, creating, and more than making good.

For all show folk, for relative and for friend, I place this leaf of love in the archivist of blessed remembrance. Marble shaft may be built upon his grave, and the hands of friends may write and write of him, but all fall short. The real monument to his cherished name and memory is the labor he performed, the stories he wrote, the charity he planned and made good, the charity he bestowed, the love he bore the world.

THERE'S NEVER BE ANOTHER LIKE HIM.

GAVIN DOROTHY and WIFE, Bessie, Hawthorne, closed their third consecutive Summer season with the Princess Players, last week, and are residing at their home in Portland, Me.

MRS. MALAB CRADDOCK has just completed her second successful Summer season as musical directress, St. Mary's Hall, Catskill, N. Y., and opened her Fall and Winter engagement at the Lillian Theatre, Clarksville, Tenn.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) the season at this theatre will open Sept. 11, with "The Only Girl," featuring John Flinley and Ernest Fawcett.

Utah (Daniel Sealies, mgr.)—Low Kelly, in "Hello, New York," week of 11.

Palace (W. D. Knapp, mgr.)—Bill week of 11: Bold's "In the Days of Old," Sam McHenry and company, Venice Odette, direct and Clark, Donald Roberts, Rose and Dell, together with Fox pictures, Polka (A. J. Vanni, mgr.)—Grand opening week of "Audience Book No. 4," with the following: Will J. Ward and girls, Doris Lester Trio, William Marjory and company, Genevieve Loupion, Mae Longworth, and Paul, La Van and Dobba.

Hartford (W. A. Jeanes, mgr.)—Cecil Spoorer opened a stock engagement at this house Sept. 4, in "The Little Prince."

Strand (W. A. Vigne, mgr.)—Triangle feature line continue to attract huge crowds twice daily.

New Orleans La.—The bill for week of Sept. 4: Ivan Banks' big ballet, Arthur Deagan, Tom Smith and Ralph Austin, Berlin and Baird, Emerson and Baldwin, Gretchen Spencer, and "The International Girl." The Orpheum staff follows: Chas. H. Bray, manager; Basile Shields, treasurer; Van Orin, superintendent of building; Wm. Trimble, door manager; E. J. Mather, stage manager; Joe Akroy, master of props; E. Larrin, stage carpenter; Geo. Klump, electrician; T. Gluckman, stage manager; and Morris Walter, Kattman, press representative; Raymond Hughes, advertising agent; Lawrence Cross, special, and Emilie Rose, musical director.

Rocheater, N. Y.—Lyceum (M. E. Wolf, mgr.) "Civitation" Sept. 4-6, "China Town" 7-9.

Traverse (C. H. Block Co., in "Madam Butterfly," "Contrabasso" Sept. 11, Glenison, mgr.)—Fried in "The Little Prince."

MANAGER McCULLAN announced that, owing to the Rochester Industrial Exposition, the opening of the Aron would be postponed until 11.

Traverse Theatre Park will hold over the closing of the regular season until 11.

Akron, O.—Colonial (Lionie Wirt, mgr.) Feb. 4-6, "The Black Co., in "Madam Butterfly," Sept. 4-6.

Grand Opera House (Fisher & Shea, lessees; A. J. Rochell, mgr.)—"Fall of a Nation" 4-6, "The Prince of Wales" 7-9.

Casino (Harry A. Hawn, mgr.)—Week of 4, 2. Colours' Great Musical.

Zanesville, O.—Schults (Arthur Morley, mgr.) thoroughbred Sept. 5, Mischel Makers 12.

Orpheum (M. Baker, mgr.)—"The House of Mystery" for the season 4, with bill as follows: Fred and Anna Odette, Carl and Blanche Hughes Musical company, Gretta Von Bergen, and Hamilton Nade.

Battle Creek, Mich.—Foot (George Black, mgr.) "Freddie" Sept. 3, Vogue's Minstrels 4, The Prince of Wales 7-9.

Buzz (Barnett Lathrop, mgr.)—William O'Clare Fred and Anna Odette, Carl and Blanche Hughes Musical company, Gretta Von Bergen, and Hamilton Nade.

Walters and Walters, and Sid Diving Nympha.

HARRY PARKER, Arcadia, Ill.

AGTORS WANTED \$25.00 a week to represent us in your state. Many pleasant work. Send name for full particulars.

ATLANTIC REGISTER CO., 1015 Broadway, Richmond, Va.

ON NOW HER TOLOU
WACKI HACKI WICKI WACKI WOO

A STIRRING MARCH SONG
EVERY REAL AMERICAN WILL SING

"I WANT WILSON"

IN THE THE WHITE HOUSE FOUR YEARS MORE

A SENSATION

"I SHA MACHREE"

Better than our Famous "Nathan"

Another "You Made Me Love You"

A Beautiful Double Number for Classy Acts

"I MISS YOU MORE
EACH DAY"

"MY LUVIN' LI"

ALFRED BRYAN'S \$10,000 SONG HIT

-AND I BROKE MY MOTHER'S HEART

"ALL OVER YOU"

Greater than his "I Didn't Raise My Boy To Be a Soldier," "Pag o' My Heart," "Maudslay," Etc. "All Over You" is his Masterpiece

"KENDIS," 145 W. 45th Street, N. Y.

WASHINGTON.

"Old Sol" as expected, got his job—a cooling ball and rain storm and his work in on Sunday 27, and made things delightful for the regular audience, and the weather helped him.

Belasco (L. Stoddard Taylor, mgr.)—"Rhapsody" opened the season Sept. 4.

Polk's (Fred S. Beebe, mgr.)—"The Eternal Magdalen," with Eugenia Bluff, week of 4. Sunday evening performance will be given.

Casino (Murray Herman, mgr.)—Season, under new management, opened Labor Day. "The Ring of Victory," with Henry B. Walthall and Anselmo Walker, first 2 nights. Late of fall will be the director of orchestra. That insures good music, and the old routine Joe Kelly will be at the main door.

Cosmos (A. Julius Brylawski, mgr.)—Week of 4 the Cosmos' new policy of continuous high grade vaudeville is being inaugurated, with the following artists: Eight Royal Russian Dancers, Hansi Harrington in "The Silenced Taxi," Arco Brothers, "Medville" Minstrels, Dorothy Herman, Francis and Boyd, Arnold and White Joyce, Mack and Seana, and Pathe Weekly.

Gaiety (Harry Jarboe, mgr.)—Rose Shells' London Belles week of 4. Bon Tons next.

Katzen's (Stanley S. Robbins, mgr.)—Bill 44: The World Dancers, Cecil Cunningham, Averell and Lord Shannon and Lamb, the Six Sisters, and Trio. "Prosperity," Law Wilson, Paul Gordon, and Pathe New Pictorial.

Loew's (Columbia)—"Dusts" Parson, in "The Parson of Penamint," first half, and Mae Murray, in "The Big Sister," last half of week 4. The Luxorion (Joe Turner, mgr.)—"The Columbia Girl" week of 4.

Newark, N. J.—Shubert, resumed the Broad Street Theatre, was opened for the season, Sat. 5, Sunday, Sept. 2, under the management of S. S. Schweigert. The Garden of Allah was the initial attraction. The new staff of the house now includes W. H. Gregory, treasurer, and Max Horbell, advertising agent. Ticket 11c.

MINER'S EMPLOYEES (from miner),—"Maid of America" after "The Girl from Nowhere," 4. The case includes: Al K. Hall, Bobby Barry, Billy Hill, Joe Weston, Henry Lewis and com. Mary Mack, Ed. Bland, Tony Shane and Bob Chevrolet. "Salad Days," 1918.

FACONTO'S PALACE (C. G. Golding, mgr.)—Bill 44: "Heart of a Giant," Henry Lewis and com. Gary, Jones and Sylvester, Nevils and Gordon, William Embe, Jack Dudley, and Harry Ellis and company.

PARK PLACE (R. Walters, mgr.)—This house comedy, on the International Circuit, 4, with "Boling Stones."

REVERIES (John McNally, mgr.)—Bill 44: Schwartz Bros. and company, Daisy Harcourt, Barlowe Circus, Jimmy Dunn, and Charley Chaplin, in "The Count."

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.)—This house opens the International Circuit season Sept. 4, with Harry Clay Bisher, in "I'm Walked Jimmy."

ACACUS (Clay McAdow, mgr.)—Week of 4, the Tempters; week of 11, United States Beauties.

REVERIES (A. M. Brown, mgr.)—"The Love" week of Sept. 4, Pusa Pusa; week of 11, Lightness.

LEAVE (G. S. Biggs, mgr.)—Loew vaudeville and pictures.

ST. LOUIS.

PARK (J. H. Tillman, mgr.)—"Madame Sherry" will be the attraction Sept. 24.

SERENADORS (Wm. Sepp, mgr.)—Bill week of 2: Dorothy Richmond and company, the Turners, Lee and Welton, and Bernard and De Haven.

FLARE—"Seven Keys to Babcock" will open the season at this theatre, 5.

REVERIES (Donna Stewart, mgr.)—"The Star and Garter Show" burlesque will be the attraction 3-9.

BRANDAN (L. Rosenbach, mgr.)—International Circuit's all star burlesque frolic, "Follies of Pinafore," 5-9.

"AMERICAN"—"Tension King" will be presented by the United Play Co. 5-9.

DELMAIR GARDEN—"The Night Potties" will present an attraction, 5-9.

COLUMBIA—Bill 3-9: Valerie Berge and company, Columbia, and Victor Lillies, Milt Collins, "The Highest Bidder," Marie Stodard, George Finkel, the Gomes Trio, Orpheus Travel Weekly.

FOURTH PACE RICHMOND—Bill 3-9: The Great Howard will be the headliner. The annual picnic of the Building Trades Council was held at this popular garden Labor Day.

GRAND OPERA HOUSE—Bill 3-9: The Paris Follies, Pantomime and Shapero, Nevils and Reed, the Three Merlins, Harry Stirling, Wm. Temple and Leroy, and the Bolles, P. George, and new animated comedy pictures.

South Bend, Ind.—Oliver (R. W. Pickering, mgr.)—Verna's Minstrels will open this house Sept. 4. "Ramona," 10-12. The Otto Oliver Stock Co. will open with repertoire, for three weeks' engagement.

CHERRY (C. J. Alpert, mgr.)—Bill 3-9: Adroit Bros., Johnny Small and Sisters, Burke and Burke, Howard and company, and the Secord Brothers. For 7-9: Musical Gerards, Moore and Jones, and the Vernalis Research Comedy Four, Electrical Visions and pictures.

STRAND (Julius Wintergarden, mgr.)—Musical comedy.

Terre Haute, Ind.—Grand (Edw. Galligan, mgr.)—Cabanot Girls Sept. 3-5.

Hippocampus (T. W. Barclay, Jr., mgr.)—Bill 4-6: Mlle. Lascia's Models, Jane Courtbrope and company, Neil McKinley, Cabot and Dixon, and Paskin's Russians. Bill 7-10: Ray Snow, "The Luck of a Totten," Fio Adler and Sora, "The Cop," and Mille Olive.

LOU (R. B. Shorck, mgr.)—Stock and pictures.

Springfield, Mass.—Polk's Palace (Gordon Wrighter, mgr.) the house returned to vaudeville Sept. 4, after a successful summer season of stock.

Opening bill 4-6: Barry McCormick and company, Connolly and Weirich, George Jones, "The Lovers Parly," Hayes and Rites, Olga Cook, and Triangle films. For 7-9: "The Show," Belle May Day, Paul Mendelsohn, Fitzgerald and Lorenz, Clover Leaf Trio, Three Beauties, and Triangle film.

Gilmore (Robert J. McDonald, mgr.)—Halle Olive Trio.

HIVERNUS PARK—"Babcock" is the free exhibition here.

Peoria, Ill.—Orpheum (Nathan A. Greenberg, mgr.) bill Aug. 3-8: Lola Coster and Crocker-Sachs, O'Neal and Gallagher, Otto Koster and company, Monroe and Mack, and Curzon Sisters. For 7-9: "The Show," Belle May Day, Paul Mendelsohn, Fitzgerald and Lorenz, Clover Leaf Trio, Three Beauties, and Triangle film.

MARINE (Morgan Walker, mgr.)—Morgan Walker Players, in "Big Jim Garcia," 3-9.

REVERIES (Donna Stewart, mgr.)—"Rhapsody" 3-9. Vaudeville season opening 10.

KNOXVILLE, Tenn.—Strum's (Fritz Stash, mgr.) Al G. Field's Minstrels open the season at this house Sept. 4.

GRAND (John R. Vick, mgr.) opens 4, with the Sullivan & Constantine attraction.

BIRCH (Richard B. Tant, mgr.)—Jake Wells and company leave for a term of years, with art. Tant as resident manager. The Bijou opened for the first few weeks will play high class motion pictures; after that Keith vaudeville will be given.

MEMPHIS, Tenn.—Circus Oct. 7.

Memphis, Tenn.—Circus (Arthur Lane, mgr.) Sept. 4-10: Travels, Nelsons, Jerry, Dano D'Amby, Jan. Hubert, Mlle. Natalie and M. Ferrar, Rico, Emma and Tom, George Roland and company, Milton and De Long Sisters, and Travel Weekly.

LYRIC (Paul M. Stainback, mgr.)—"The Girl Without a Chance" opened the season 3-9.

HAMILTON, Can.—Temple (Jack Wall, mgr.) bill week of Sept. 4: The Court from the White Side, Ireland and company, O'Brien, Havel and company, the Act Beautiful, Golding and Keating, Lewis and Wilbur, and Odessa.

RAVON (Geo. Storch, mgr.)—Week of 4, Parkettes and the Parkettes.

ON ROW MEET CULED

YACKI KACK WICKI WACKI WOO

MOTION PICTURES

HARRY KNIS, MOTION PICTURE EDITOR.

N. Y. HEALTH DEPT. MODIFIES BAN ON PICTURE HOUSES.

CHILDREN OVER TWELVE YEARS NOW ADMITTED.

INFANTILE PARALYSIS SCOURGE GRADUALLY WANING.

The hearts of some nine hundred picture house proprietors were considerably gladdened last week when the announcement issued by Health Commissioner Emerson, of New York City, changing the hitherto stringent regulations governing the admission of children to film theatres reached them via the daily papers.

The Health Department's modified ruling permits any child over twelve years to enter a cinema, provided, of course, that the customary legal guardianship requirement is observed.

Monday, Sept. 4 (Labor Day), signalled the inauguration of the letting down of the bars, the new ruling being effective on that date. Commissioner Emerson's order of last week was the initial indication of official opinion, considering that the terrible infantile paralysis epidemic, which has held New York in its frightful grip all Summer, has shown a genuine inclination toward a long hoped for wane.

The large feature exchanges, including the World, Metro, Paramount, Fox and Triangle, have been all hard hit by the unprecedented effect the scourge has had on the general attendance at picture theatres throughout the greater city and its environs.

While the above concerns have suffered serious losses, due to the inability of local exhibitors to see their regular patrons, the big feature, the deficits are inconsiderable when compared to the millions already the plague has made on the service programs of Mental, Physical, General and Universal.

Catering principally to the needs of the smaller New York neighborhood theatres, the daily program companies who were the first to feel the effects of the "no children admitted" edict have had to face a local financial condition that, were it not for their well organized system of world wide distribution, might have resulted in serious consequences.

Now that the crest of the wave has been passed, the picture men of New York view the future hopefully, at least.

FIGHT FILMS BARRED.

Judge Hand, in the Federal District Court of New York, refused to grant an injunction, Sept. 1, to restrain Collector of the Port Dudley Field Malone from showing the films of the Willard-Johnson fight, alleged to have been photographed a year or so ago across the Canadian border for the Faustian Corporation.

The latter concern, present owners of the fight films, sought injunctive relief when they were apprised that Malone would show the pictures the moment they were shown at New York theatres. The present status of the Willard-Johnson fight films, rendered more dubious, if anything, by Judge Hand's recent decision, seems to indicate that the chances for New Yorkers glimpsing the gladiatorial boxing championship contest held down Havana way once upon a time, are growing less likely every day.

SCREEN SUPERS UNIONIZED.

Over twelve hundred picture "extras" crowded into Bryant Hall, Friday evening, Sept. 1, and listened to speeches on the advantages of organization by Hugh Prayne, an official of the American Federation of Labor; Lewis Strick, the promoter; leaders Shuman and others, who claimed to be vitally interested in the welfare of the underpaid and, according to the speakers, much abused screen actor.

As a result of the meeting a union was formed which will affiliate with the Am. F. of L. The new organization plans to do away with the contract

system, excessive agency fees and kindred unfair practices now all too prevalent. Here's hoping that the super's hopes are crowned with the joy of fulfillment. They certainly deserve encouragement in their efforts to better their condition.

LITTLE MARY'S FIRST.

"Less Than Dust" is the name of the first picture Mary Pickford will be seen in as the star of her own film organization.

Director Turnbull wrote the script, basing the play on a poem of the same name by Lawrence Hope. The atmosphere and most of the characters are East Indian, but Miss Pickford plays an English girl.

"CIVILIZATION" MOVES.

"Civilization," the Thos. H. Ince spectacle, that has been running all Summer at the Criterion, leaves that house Saturday, Sept. 10.

The production will be transferred to the Park Theatre.

"INTOLERANCE" OPENS.

"Intolerance," D. W. Griffith's latest screen masterpiece, opened at the Liberty Theatre, Sept. 8. A detailed review will appear in the next issue of this paper.

DOROTHY KELLY MARRIED.

Dorothy Kelly, one of the prettiest and clearest actresses appearing currently in Vitaphone pictures, was married Monday, Aug. 28, to Harvey H. Heyser. The ceremony took place in Jersey City. Mr. Heyser is said to be a wealthy lumber dealer.

BRENON TO CONTINUE FIGHT.

Herbert Brenon, who wrote and produced "The Daughter of the Gods" for Vim. Fox, has announced that he will continue to fight for what he considers his legal rights so long as he can find a court in the land to listen to his plea. Mr. Brenon was defeated by Fox last week in the opening round of what promises to become a long drawn out period of litigation between the director and manufacturer.

The point at issue being the right of Fox, which Brenon disputes, to omit the latter's name from the picture in question, as well as all advertising matter designed to excite the public.

Looks like a long continued battle, with the opposing lawyers on the side lines trying hard not to look happy.

FAIRBANKS SIGNS.

Douglas Fairbanks, the comedian who left the legitimate stage a year ago for the more strenuous life of the picture studios, has just renewed his contract with Fine Arts Films, a producing constituent of Triangle.

For his exclusive services before the camera during the next fifty-two weeks Fairbanks will receive the tidy sum of \$155,000, at the rate of \$3,000 a week.

The four figure weekly stipend places Fairbanks third among those who receive record salaries as screen stars. Charlie Chaplin gets \$10,000 a week, and Mary Pickford is reported to receive \$7,000 every Saturday night.

ALEX PANTAGES STARTS.

Alex Pantages, the Western vaudeville magnate, as exclusively announced in this paper three months ago, has shortly engaged in the manufacturing end of the motion picture business. At the time the above news was printed certain details were necessarily lacking, due to the immature state of Mr. Pantages' plans. From an authentic source it has been ascertained that the new Pantages Film Co. will devote itself to producing five reel features, with a start of international repulse in the leading roles.

Address from the Coast received today would indicate that a Los Angeles studio will be opened within the week, and Rosaline Fielding, a former Lubin director, installed as chief of production. It is also probable that two or three feature films will be produced additionally, with Chris Richards, the Australian comedian, as the bright particular star of a contemplated first serial.

ROSEMARY THEBY.

Rosemary Theby, whose portrait appears in this issue of The Clipper, is presently co-starring with Harry Myers, in Vim comedies. Miss Theby, before entering the picture field, was a St. Louis society girl.

Her first film engagement was with the Vitaphone Company.

After an arduous and painstaking period of apprenticeship in the Flatbush studios she signed with Lubin, where she rapidly developed as a troupe member and subsequently transferred to get the best players that money could secure, two years ago, Miss Theby was one of the first contracted.

For eighteen months she appeared with remarkable success in dramatic and light comedy roles, in association with Harry Myers, under the big U. standard.

Last March a tempting offer brought about her engagement with Vim comedies, which she and Myers are now industriously turning out weekly at the studios of the Eastern Film Corporation, Providence, R. I.

BENNIE WORKING FOR YORKE.

Bennie Zeidman has left D. W. Griffith and the Fine Arts Co. to sing the praises of the York Film Corporation's output, via the daily, weekly and monthly press.

ONE MORE DISCOVERY.

Columbus took three months to discover America, and that's just the length of time it has taken a certain verandah corner trade weekly to discover that Vic Johnson was the Vitaphone "new" publicity man, according to the astonishing information incorporated in its contents last week.

Johnson succeeded Sam Percolato June 1, and the news has seemingly just percolated into the realm of Longacre Square.

SOTHER'S DEBUT.

E. H. Sothern's debut as an actor in the witty remarks of shadowland will be made Sept. 15.

The Vitaphone has announced "The Chatter," a modern American picture play, as the medium in which Sothern will make his introductory bow to the fans. It's a five reeler.

VINCENT SERRANO WITH THANNHOUSER.

Vincent Serrano has forsaken the drama, at least for the moment. The character actor will hereafter devote his time and full developed theatrical talents to the cinema.

Serrano, after holding his own for a full year, succumbed weak to the opportunities of Edwin Thannhäuser, who holds forth as a movie maker in the cosmopolitan city of New Rochelle.

TIMELY PICTURE TOPICS.

ROBERT B. MCINTYRE has been installed as studio manager by the World Film Corporation, with headquarters at the Peerless plant in Fort Lee. Mr. McIntyre, who identifies himself as devote himself to motion pictures exclusively, has enjoyed a long and valuable experience at the business end of theatrical amusements.

HOWARD IRVING YOUNG, the Metro scenario writer who is at the Mexican Border with the Seventh Regiment N. Y. N. G., has been made associate editor of *The New York Sun*, an eight page weekly newspaper which is being published by the New York Division Corporal, Conrad Crawford, of Metro, is also an associate editor. Several copies of *The Rattler* have been received

in New York, and it looks like a regular newspaper.

In addition to many columns of live and pertinent news stories, *The Rattler* boasts of several interesting departments. Mr. Young conducts a column of paragraphs, short poems, etc., under the title of "The Inclinator." Mr. Crawford has the lead news story in Vol. 1, No. 1. *The Rattler* has a cartoonist and everything. One of the striking features of the newspaper is its advertising.

There are many columns of it, including one prominent advertisement for ice, and an entire page given over to a well known mineral water. The nearest motion picture house, the Electric Theatre, at Mission, Tex., some twenty miles or so away, carries a reader to *The Rattler*. Manager Hanson, according to the notice, is featuring a Charlie Chaplin for the coming week, and announces a Metro picture for the week following.

ALICE BRADY had eight hours' respite between her last scene in "The Gilded Cage" and her first in "Bought and Paid For," upon which she is diligently engaged in the star role at present—yet it was not so much of a respite at that. The final

touch upon "The Gilded Cage" was effected at just twelve o'clock, midnight, and the call for Miss Brady and the other members of the "Bought and Paid For" cast was up for the next morning at eight. In the interval Miss Alice and her sedan waited upon the extreme deliberation of the Fort Lee ferry service (which is believed to hold the heavyweight championship of the world), sped on to her hotel, snatched a nap, donned herself with an ice bath, plunged into her clothing, assimilated an omelette and dashed back to the studio. Our idea of a reel "nothing to do till to-morrow" job.

ONE OF THE MOST UNUSUAL studios on record was that used by the Holm Company while making a "Lake" comedy last week for Pathe. The entire picture was staged on a trolley car which was kept constantly in motion. The cameras were set up between the seats and in spite of the handicaps the photography is excellent. "Snub" Pollard and Harold Lloyd two coast comers, acted as motorman and conductor, respectively. The comedy is a burlesque on modern street car conditions.

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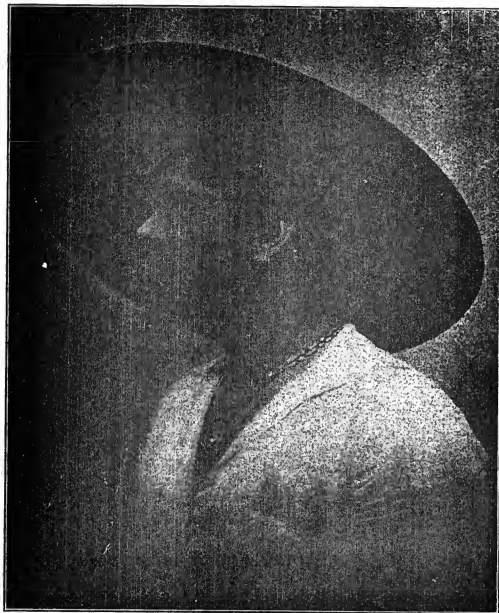
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The proceeds from the same are to be used to take care of the families of the men on the border. We have many pathetic appeals for assistance and we are holding a Bazaar in order to secure funds to carry on this noble and meritorious work. Donations can be sent direct to the Regiment.

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THE OLDEST AMERICAN THEATRICAL JOURNAL

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NEW YORK, SEPTEMBER 16, 1916.

VOLUME LXIV.—No. 32
Price, Ten Cents.

ACTOR STRIKE IS POSSIBILITY.

CARMEN MAY ASK THESPIAN WALKOUT AS BROTHER UNIONISTS.

REQUEST NOT YET RECEIVED, AND PROBABLE COURSE IS UNKNOWN.

For the first time since the amalgamation of the Actors Equity Association with the American Federation of Labor, completed last Spring, there is a possibility that members of the profession will be called upon to demonstrate just how strong their interest in union labor and unions really is. For it is possible that the association may be asked within the not distant future, to declare a sympathetic strike as part of the proposed general walk-out of all unions in behalf of the militant street railway carmen.

Just what course the Equity Association would follow in the event of such a request, offers a wide field for speculation, and has been the subject of considerable discussion among both opponents and supporters of the association along Broadway, ever since Samuel Clemens, president of the American Federation of Labor, arrived in New York to consider the advisability of calling a general sympathetic strike of all trades.

There has always been a wide divergence of opinion among members of the profession as to whether or not actors and actresses could be organized into a successful union. Early in the present year, however, the question seemed definitely settled by the action of ninety per cent. of the Equity Association's members voting to become a part of the Federation.

If the latter body decides to call a general walk-out of all its members, though, the real test of just how much interest an actor has in the troubles of a bricklayer or a truck driver, both brother unionists, will be brought about, for, if the threatened action is ordered, the Equity will either have to strike in support of the carmen or turn a deaf ear to their plea for aid.

Under the rules of the federation, no union can be forced into a strike. When one organization refuses to work and appeals to the central body for sympathetic action on the part of others, it rests entirely with the others whether or not they wish to respond.

But the point is a very delicate one and, in fact, most unions have felt it their duty to answer the call of their brother unionists with the action desired.

At the offices of the Equity Association, it was said early in the week that no request had yet been received from the federation in the matter, and any idea of what course would be followed if it did come could not be formed at the present time.

It is believed, though, that a request for a sympathetic strike on the part of the actors would bring about somewhat of a rift in the Equity Association, in so far as its connection with organized labor is concerned, and the situation is being closely watched both by those who favored uniting the interpreters of Shakespeare and Shaw and those who opposed the idea.

It is pointed out, that, as a member of the federation, the actor's union owes a moral duty, if nothing more, to any other member that may go out on strike, and that it does not respond to the cry for aid that may come, it can look for but slight response at some future date when it needs out a similar appeal.

In the event the federation makes the request for an actors' walkout it is probable that a "strike vote" will be taken among the members of the Equity Association.



LARRY COMER.
In vanderbilt with Emma Carus.

ACADEMY'S ANNIVERSARY.

The Academy of Music, Jersey City, N. J., will celebrate its fifteen thousandth performance Thursday evening, Sept. 14. Souvenirs for the occasion will be presented.

The Academy opened in the Fall of 1877 with the Emma Abbott Opera Co. In 1887, it was purchased from the Thayer estate by Mr. Henderson (father of Frank B. Henderson). The first attraction under the management of Mr. Henderson was Minnie Madden, now known as Mrs. Pike, in the comedy, "Frauenbrunn." All the big stars have been at this house in their day.

MOVES AGAIN.

"Very Good Eddie" which was originally produced at the Princeton and then moved to the Casino, has moved again. On Monday night, Sept. 11, the attraction was transferred to the Thirtieth Street Theatre, just across the street from the Casino.

NINE O'CLOCK THEATRE OPENS THIS WEEK.

Helen Freeman's Nine O'clock Theatre is announced to open Friday, Sept. 15. Michael Monahan will be house manager.

MISS ANGLIN'S OPENING DATE.

The opening date of Margaret Anglin in "Carmen" at the Empire Theatre, New York, has been advanced, owing to "Sybil" closing one week earlier than was originally intended. The latter will close Sept. 16, and go on tour. Miss Anglin will begin at the Empire Wednesday evening, Sept. 20.

"ROLLING STONES" COMPANY.

"Rolling Stones," which is playing over the International Circuit under the management of Clark Horn, includes the following people: Geo. F. Sutherland; Esther Watly; Jean McAlpin, Dorothy Navarre, Violet Moore, Grace Hensley, John J. Kelly, John Cusack, Harry Harford, Frank W. Taylor, Egan Vedasch, Chas. Mylott, with Robt. Hatcher, carpenter; H. B. McGraw, props; Harry Hackett, electrician; Frank W. Taylor, stage manager; Louis M. Grant, in advance.

YOUNG PRODUCER BUST.

The symbolical "Thirteen the Ages," which was produced at the Garrick Theatre, Philadelphia, early in May, under the direction of Ernest Shuter, will open its regular season in Boston in November.

Mr. Shuter has about completed arrangements with the American Film Co. for the dramatic rights to their latest release, "The Man Who Would Not Die." He also has in preparation a new comedy entitled "Strings," by George Marwin Nelson, to be produced in November.

SKINNER AT LYCEUM.

Ole Skinner will, on Sept. 15, begin his annual New York engagement at the Lyceum, presenting Booth Tarkington's new comedy, "Mister Antoinette."

MEKKE AT THE BRONX.

Lois G. Mekke has been engaged as press representative of the Bronx Theatre, One Hundred and Forty-ninth Street and Third Avenue. Before the advent of the movies, and when melodrama was king, Mr. Mekke acted in a capacity for the New Star, Murray Hill, Thirtieth Avenue, West End, Metropolitan, Windsor, People's, American, Columbia and Madison Square Theatres.

WILSON PLEASES IN IRISH CHARACTER.

Al. H. Wilson, in his new departure into the realm of Irish character, met with instant favor upon his opening at Reading, Pa., Sept. 5, in "My Killarney Rose." The local press praised his acting enthusiastically, declaring that not in years has he been seen in such good advantage.

EMMA CARUS.

Emma Carus, whose picture is on the front page of this issue, is one of vanderbilt's most popular favorites. Her experience in the profession was gained in burlesque, musical comedy and vaudeville, in each of which she won prominence. She possesses a pleasing personality and a fine singing voice, which she well knows how to use to the best advantage, and therefore always brings out the best points in a song. She is now being featured in vaudeville in conjunction with Lela Conway, who is also a singer of sterling qualities. It is no wonder that such a combination is winning favor all along the line.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7
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WELCOME LATE

GAY MELODY BEARS STERN MARK.

In a life of complex doings men worship the simple things. When strenuous business has had its tiring, when weary work has put its weary rest in the tired world is never too tired to take to its heart a sweet little ballad of home and love and faith. Such a song is "The World Is Hungry for a Little Bit of Love," words and music of which are by Carolyn Ayres Turner, Jos. W. Stern & Co., who have just acquired the publication rights, will coincide in its success. As the title suggests, the lyrics have a heart interest which will render them to a large circle of singers, while the music is melodious and beautiful, a kind destined to achieve a quick and more important still, an enduring popularity.

FOUR NEW ONES FOR STERN.

With their characteristic energy and their intuitive knowledge of the requirements of the musical public, Messrs. Jos. W. Stern & Co. have taken over the latest compositions of that irrepressible and popular American institution, Gus Edwards. The titles of the songs are in themselves a key to their cleverness and a gauge of their snappy cutting qualities. Nowadays to write as difficult to devise a telling title as to write a catchy song. Well, difficulties of this brand come up like gusts in the wind to the glad ones. Listen to these alluring titles and then listen to the superb melodies themselves: "It's the Woman Who Pays," "The World Is Hungry for a Little Bit of Love," "Just As Soon As I Laid My Eyes on You" and "Bruetta and Blende." Lyrics and music are up to the top notch standard of all of Gus Edwards' work, which title fact bids the popular music-lover to prepare for an old time feast of tunes and heart throbs.

WILKINSON'S WRAP.

"When a song writer is searching for a new idea to meet work along the lines of a detective," remarked Will Hart, of the Bernard Grumvill staff, "I mean by the music, not his power of observing, and when he has a clue must be able to grasp the meaning first—and let his imagination work toward the result in its own natural way. A hit song idea cannot be forced or manufactured, but the inspiration, which is the writer's clue, must have little or no connection with the past, or in the unexpected arising of a situation involving the writer."

It seems not long ago Will Hart was the recipient of a letter from a girl friend who he had known as Rose. The letter was signed, "Honestly Rosalie," which was at once the inspiration for a song, according to the writer. Hence the history of a remarkable song which is fast becoming one of the greatest normal hits of the industry, it is labeled—"Any Old Name Is a Wonderful Name. It It Bears a Wonderful Girl."

A NEW WITMARK OFFICE.

The opening of a new branch in San Francisco completes the chain of offices established by M. Witmark & Sons. The new office, which has branches in Philadelphia, Boston and Chicago, which have proved a great convenience to members of the vendible profession of song writers, is located in the new San Francisco suite of offices located in the Panama Building, on Market Street, within a stone's throw of all the most important places of amusement in that city. Alfred B. Brown, who has had much experience on the Pacific Coast from both the professional and the commercial standpoint, has been placed in charge.

BRENNAN ENTERS VAUDEVILLE.

Spurred on, no doubt, by the brilliant example of his collaborator, Ernest R. Ball, and with the comfortable knowledge that he not only possessed the goods but knew how to deliver them, J. Keim Brennan, the popular song writer, has entered vaudeville. "Jack" Brennan, who has been at the Prospect Theatre, and last week appeared at the Fifth Avenue. His monologue is excellent and interesting. He does not, however, contribute his audiences are particularly partial to his way of telling how he writes such hits as "A Little Bit of Heaven," "Good-bye, My Love," "The World Is Hungry for a Little Bit of Love," "Turn Back the Universe" and others, all published by M. Witmark & Sons.

JULES VON TILZER RETURNS.

"Blood is thicker than water" is going to work overtime for some weeks to come. It's an old, worn out expression, but it is there any time in the human language that comes anywhere near to the truth? Jules Von Tilzer, the big boy with the big heart and big smile, has signed a life contract with the Broadway Music Corporation, of which his big brother, Will Von Tilzer, is the president. What a wonderful episode in the history of the Von Tilzer family, and what a feat for the most talented and hard workers the Broadway will have from now on.

Like Albert and Jules Von Tilzer, a trio that is as strong and big as Gibraltar, Dave Rose, Hubey Cowan, Bob Busack, a dozen other good men, and a staff of writers that are producing the greatest bunch of novelty songs in years. The Broadway has done wonderful work during its four years of existence, but we feel, and we believe that thousands of others will agree with us, that its president, Will Von Tilzer, pulled the greatest stroke of diplomacy when he invited his brother Jules to join the Broadway staff.

We congratulate the Broadway Music Corporation Will Von Tilzer and Jules Von Tilzer, and may the new combination be a happy and prosperous one.

AN HAWAIIAN-IRISH SONG.

The wedding of two popular song crazes, or rather two crazes in the popular song world, has been successfully accomplished by the same writers who are responsible for the excellent Irish novelty song, "Sweet Only an Irishman's Dream." Al. Dubin and Benjie Carmack have taken the Hawaiian craze and introduced it to a popular Irish theme, and the result is a song bearing the "Hawaiian Is 'Tis to Learn To Talk Hawaiian." It was a cleverly written lyric with a swinging tune. In a telegram received by the publishers, "The London is 'Tis to Learn To Talk Hawaiian," the Orpheum Theatre, Minneapolis. The song is published by M. Witmark & Sons.

FRANK E. TOURS SIGNS AGAIN WITH WITMARK.

Frank E. Tours has renewed his contract with M. Witmark & Sons, whereby the latter act as his exclusive American publishers. Tours has been in the business for many years. His work has invariably been the stamp of the musician and artist, is best known, perhaps, as the composer of "Mother of Mine." Among his other favorite songs, published by Witmark, are "Beyond the Sunset," "Son of My Heart," "If You Loved Me," "Just You and I," "No Voice But Yours," "My Heart's With You," and others.

COLLINS WITH RICHMOND.

Harry Collins is now associated with the Maudie Richmond Music Co.

DELLON BACK.

Harold Dellon has returned to New York after a week's trip to Chicago in the interest of the T. B. Harms & Francis, Day & Hunter Co.

LOUIS CORBIN SAYS.

Prod Mayo, with Eddie Leonard's aid, at the Palace Theatre, in New York, featured the belted, "I Want to Be a Cowboy, Some Roses and You."

Charley Boyden, with Murphy's Minstrels, at the Steel Pier, Atlantic City, writes that one of the big songs of the Minstrels is "It's a Long, Long Time Since I've Been Home."

The Victoria Four, who are now introducing Charles K. Harris' latest song, "Come Back" ("Let's Be Sweethearts Once More"), over the Western Youthful time, say that it is a positive sensation for them.

JOHN HOLLANDER says that the looks like the new year for Joe McElroy.

Walter Wilson, from Chicago; "Jack" Mendelson, from Boston; "Mimi" Stevens and Bill Jacobs, on the road, and "Amateur" Fletcher, from Philadelphia, all write that "There's a Quaker Down in Quakerland" is going bigger than ever, and that "One Day" will be a bigger success than "Orange Blossom Time." "When Evening Shadows Fall" is a second "Valley of the Moon."

CHICAGO HARMONY NOTES.

MANUSCRIPT CLASHES.

When the Western professional manager of a big Eastern house starts to work on a given number and is suddenly informed by the firm that its directors have decided to apply all efforts in another direction—i. e., work on a different song—a mighty unpleasant condition results. Fortunately for the boys of the Chicago office, this has not been the case with the manuscript clashes of this season. Most of the big houses have evolved systems of trying out songs in local shows from the present such a situation from developing. When the Western manager gets four or five new songs, the chances are that each will receive a good amount of popularity, if properly worked upon along the lines laid down by the home office. Frequently the directing hand sends on several songs, knowing long in advance that only one in the batch will achieve a big sales' record, but also knowing that the other will serve as stage songs and legitimate acts into using "the big number." The theory of concentrated plugs on few numbers seems to have been adopted in most houses—as it saves money all along the line, from printing to popularization.

MCKINLEY'S IDEA.

William McKinley, of the McKinley Music Co., believes professional rooms should work some thing more than the usual "demo" and "demostrating" songs. An ardent advocate of initial inspiration in song writing, he thinks lyricists and composers can get better ideas in the professional rooms, where they can talk with persons there anywhere else. His staff writers prepare most of their material in the Grand Opera House music, getting together with the staff writers when they have departed. The peculiar way in which a song writer's mind works, ever eager to evolve new ideas, great music is the fact that he is at Ketchikan hit upon the title "When the Moon Shines Down in Old Alaska" on one of the warmest days of the early Summer season. Ketchikan believes in writing songs rapidly, carefully editing the output, but Frost is an impatient Young fellow who hardly gets near a piano before he has started working out an idea. McKinley listens to their output, frequently calling in Root and Foster for a conference as to the merits of the numbers submitted, and then decides upon the ones deemed most worthy of "going after."

GOOD-BYE "DUTCH."

Ernest R. Bremer, the California piano wizard, who has been Peter's Western staff for some time, has made good his threat to enter vanderlife. The other boys on Rocco Vocco's staff roll say the Dutch staff is about to be managed to acquire an automobile while stroking the keys.

NIGHT TIME.

Though professional rooms may open only during the day, night time is the time when the music publishing business shows its brightest side. When darkness settles over the city, the day's work is the evening's task—by far the most important—begins. It is amusing to listen to the pluggers covering the curb, and boasting of the day's work. The pluggers, yet trying to induce the other to reveal secrets as return for plaudits faked confidence. When you think of how late the boys stay out and what they expect to do, it is no wonder few are able to get down to work before noon.

FIRST INCREASES STAFF.

Jack Stern of the Music Firm, who has been added to the Leo's staff professional department, Florence Brook, formerly of Rankin's, has also been added to this department.

A NEW BOUNCE NUMBER.

Forster, the music publisher in Chicago, seems to have struck a good one in "Bouncing at the Rubber Ball."

MANDELS WITH JONES.

Jack Mandels who was connected with the Frank Doherty staff, has been added with Sam Jones.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7. BE SURE TO ORDER IN ADVANCE YOUR COPY FROM THE DEALER.

WM. QUARD, MGR.

Of course there is the topical review and Hy Mayer's cartoons.

LAUREY BAILEY, MO

The opening position was drawn by Wells, North and Moore, a singing, piano playing and comedy offering. The comedy of the piano playing is the only thing that saves the act. This young fellow is there with the laugh stuff, especially his work at the piano. However, his material is of the slap stick variety. The other man has a fairly good singing voice but hasn't the knack of using it properly. The young women looks pretty.

Can you imagine an act in number two spot almost walking away with the show? Wallace Bradley and Grette Ardine, at that position, took no less than six bows at the conclusion of their excellent performance Monday night. They do

With this program this week as a standard Manager Bailey will have no trouble in making records for the house. Jack.

Sydney and Townley (man and woman) open with singing and dancing. He follows with "Things Are Getting Better Every Day." They fin-

Sprague and McNeese (man and woman) are a team of very clever roller skaters. They do double skating as an opener. Then the man does some fancy stunts and a Scotch dance on skates. The man then works on skates fastened on twelve inch stilts. The girl then does a clog on skates, and they finish with a double whirlwind dance. They are exceedingly graceful and do a very showy act.

Ch.

Helen Wood and company (man and woman) gave a little sketch which has for its theme the

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THE March Ballad Hit with a Great Lyric, a Tuneful Melody and a Great Punch Line

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ARCHIE FLETCHER WALTER WILSON JACK MENDELSSOHN

NEW YORK GIRL CO.

(INTERVIEW AT STAG AND GARDEN, CHICAGO, SEPT. 7.)

Pete Clark might not break records with his show, but he would be up among the winners if he'd only speed up his entertainment somewhat. As it is now, he has a good show but it lacks comedy. He has spent a small fortune on wardrobe, which is rich in colors and distinctly attractive. There are six or seven special scenes, and each is very pretty.

The honors of the show went to Mlle. Babette, who has a superb presence and possesses a wonderful personality that simply grows on you. She made about a dozen changes, and each gown was more bewitching than the last. She also put over very effectively, "When the Sun Goes Down in Roman," "My Sweet Babette," "Fan Tan," "Fatima" and "Memories." Sylvia Brody, a vivacious coquette, took next honors. She is a hard worker, and, despite a very severe cold, which handicapped her greatly, did well with "The Two Key Rag," "Bathing, Bathing, Down by the Gay Seashore" (which, by the way, was the "hit" number of the show), and took about eight encores. In her rendition of "Down Housatonic Way" and "Broadway and Longacre Square" she was ably assisted by a splendid octette of chorus men. Harry Bentley, Clare Evans and Irving Sands did well with their roles. There are ten show girls and ten girls in the chorus, besides an octette of chorus men.

THE GINGER GIRLS.

This season's company includes Ben Small, Helen Spencer, George Ninko, Gertrude Ralston, George Wagner, Al Dupont, John D. Bohlman, Marion Chase and Mable Lynette. The chorus line up thusly: Birdie Clark, Kitty Allen, Grace Kenny, Edna Dix, Babe Delmore, Flo Fredricka, Nille Dixon, Virginia Huff, Maud Hamilton, Buddy Bergman, Helen Archer, Rita McDonald, Karla Nielson, Emma Stanley, Jane Sylvia, Beale Bohlman, May McMahon, Emma Gillian, Teddy May and Agnes Hogan.

HELEN PATSY DELANEY and MAX FRIEMAN closed with the Watson & Wroble Show on Sept. 9.

SAM SIDMAN SHOW.

Jack Lory is advancing this show in his usual energetic and effective manner. Look whom he has to boast: Sam Sidman, Maxwell Sargent, Gene Carlson, Billy Finn, Esther De Laur, Jas. E. Rome, Eddie Carlson, Margie Wilson Carlson, Frank Finn and Nellie Muir.

The chorus includes: Leslie Raymond, Kathryn Howard, Marjorie Adams, Bill La Rue, Myrtle Young, Anna Meyer, Sadie Lewis, Kathryn Walker, Bertha Lane, Charlotte Ott, Frances Lorman, Alice Abell, Pearl Schilling, Mauretta Worth, Ida Stanley, Adelaide Hensley and Dina Franca. Louis Sidman is manager.

HELLO GIRLS.

The principals are Harry Stepp, Mona Raymond, Nellie Nink, George Martin, Lew Denay, Billy Carlton and Laura Houston. The chorus includes Chick Hart, Delores Verner, Hazel McKeown, Martha White, Anna Kruse, Helen Olsen, Ethel Lennay, Sylvia Nova, Bobbie Greenwood, Bertie Wyatt, Ida Lavender, Cleora Verner, Ruth Taylor, Peggy Mello, Helen Sullivan, Annette De Vin, Daisy Grant, Josephine Kennedy, Irene Owen, Grace Connors.

CHANGES IN RAG DOLLS.

Harry Rice and Joe Blaine have been replaced by Jim McCabe and Lew Hickman, with the Rag Dolls in Ragland Co.

LIZBIE FLEMING has joined the stock at the Avenue, Detroit.

HARRY M. STROUSE is to be married to Rae Hurlig, daughter of Mr. and Mrs. Sam Hurlig, at the Hotel McAlpin, New York, on Oct. 10.

GOTHAM FOR BURLESQUE.

The independent wheel is to establish burlesque at the Gotham, Brooklyn, N. Y. the opening date to be announced shortly. The Alabama Amusement Co., incorporated by Frank A. Girard, formerly manager of the Brooklyn Orpheum; Mark Nathan and Henry Kesselman will manage the house.

The Gotham, until last season, played a stock company. It is one of the chain of theatres which the Keith interests acquired when they purchased the Orpheum Circuit from Percy G. Williams. It was built as the Brooklyn Hippodrome. It was with this theatre that Mr. Williams made his first venture in the amusement field in Brooklyn.

THE PRESS FOR "AL."

Press notices by the yard have been gathered by the AL Reeves Show all along the line. The show is in New York this week.

ROSE STIDELL was well exploited in the Washington, D. C., press last week, the new cast, the Japanese puzzle, her retirement from the stage, and other matters, all coming in for liberal mention.

THE LID LIFTERS came back to Brooklyn for this week, with a program and a show that created a very favorable impression recently at the Gaiety. Ora Eitel is the added attraction.

THE AMERICAN BURLESQUES are at the Olympic, New York, this week, with Babe Barnett as a soubrette, and Harry Wels as principal comedian.

MILDRED GILMORE has signed for the Lyric Stock in New Orleans.

PROF. ED. MUELLER'S orchestra is furnishing the music at the Empire, Newark, N. J.

DAINTY MAIDS

WANTS A HUSTLING AGENT WHO CAN ROUTE

No badgers. All dates contracted will be played.

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HITS THAT REGISTER, HITS THAT KEEP THE CURTAIN UP,
HITS THAT SCORE AND CHARM AND ELECTRIFY,
TIE UP WITH THIS BLUE-RIBBON SEXTET OF SUCCESSES**

I LOVE YOU
THAT'S ONE THING I KNOW

GILBERT & FRIEDLAND'S SUCCESSORS
TO "SWEET ADAM"

**OUT OF THE CRADLE
INTO MY HEART**

GILBERT & FRIEDLAND'S
NEW BALLAD FUROR

MY OWN IONA

THE HIT OF HITS

THE KING OF ALL HAWAIIAN SONGS

SHADES OF NIGHT

SONGDOM'S SWEETEST

GEN

ANOTHER "GLOW WORM"

**I'VE GOT THE
ARMY BLUES**

THE LEADER OF
THE "BLUES"

**THE TRAIL TO
SUNSET VALLEY**

LEWIS' MUIR'S LATEST BALLAD
AND HIS DECEIT

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CHICAGO, 145 N. CLARK ST.

BURLESQUE REVIEW.

RATING.			
Book	Principal	Costumes	Scenery
90	100	100	100
Chorus	Numbers	Comedy	
100	100	100	

Harry K. Morton is doing fine work with this show this season, and at the Columbia, on Monday night, received heavy encouragement for his presentation in various characters. His stock of fun was inexhaustible, and acrobatics figured extensively.

After the show had got going for a while a slight disturbance in one of the boxes arrested the attention of Harry O. Neal, and he addressed himself to Danny Murphy, who was seated in evening clothes, and who responded in humorous terms. Murphy was "waiting for a friend," who proved to be Harry Morton, and upon his arrival he, with Murphy, planned the performance. They afterwards accepted an invitation to come upon the stage, and there continued their revels. Murphy, with his Dutch dialect, and Morton in his own peculiar style.

For a starter the twenty-four girls in the chorus presented a scene of animated color for the "Rain Weather" melody, assisted by the high hat brigade, eight strong, who also did a drinking song.

Bella Russell flashed on in a very gown, and throughout the evening proved that she had not been actuated by any desire to stint any in that direction, as her various exhibitions were the clam, especially the gold cloth creation she wore for her piano specialty. She sprang a surprise by appearing in a short dress and playing one of the latest patterns of piano accompaniment.

Julia De Kelety was cast for three characters, all on the Frenchy order, and she made good in them, especially with her first singing, which seemed to improve with each succeeding number, after a start with "The Song of Love." She also had some pretty dances.

Florence Everett is a dainty, active soubrette, and she pranced and acted in approved style through her roles, which kept her tolerably busy all evening.

Harry O. Nell is a useful party, qualifying as the straight, representing first an actor, then a theatre manager, then Simon Sinner, in the routine U. T. C. production, and as the announcer for the big pooled groups.

Jack Dunham completed the cast in various disguises, including a Jack Wile, then an old "tigit," with his "No Matter" Marks, the ragtime lawyer, and then a bal.

The numbers were: "The Kangaroo Hop," actively put over by Miss Everett; "Bad Little Girl," by Bella Russell; "O. S. A." by Morton and Murphy; "Come On to Nashville, Tenn." by Miss Russell, for six encores.

Miss Russell's piano specialty, all "exclusive material" by Arthur Sebbin," was a treat, and in-

cluded, after she had played the "Foot and Peasant Overture" and sang her love for the piano, a song about a Mormon, a song about sticking to burlesque after experiencing a picture engagement. She finished with the accordion.

Other offerings were: "Got Me Guessing," by Miss Everett, with a pretty dance; "To-morrow May Never Come," by Miss De Kelety, and a Preparedness song by Miss Russell. "The Ragtime Uncle Tom's Cabin" was introduced by singing Southern melodies, and the various characters, including Morton, as Uncle Tom, and Murphy, as Dr. acted and sang a song for a funny effect.

"The Apple of Paris," pantomime, was well staged, showing Harry Morton as the Pierrot who met his death during the duel between the girls who quarreled over him. His dancing with Miss De Kelety was well liked, also the pantomime work. The pictures were posed by the twenty-four girls, and their shapely persons were effectively grouped for "The Models," "The Flower Girls," "The Dancing Girls," "The Runners," "Fisher Maidens," "Salones" and "The Storm."

The cabaret scene in the second act is a pretty set. Miss De Kelety sang "Only the World were Mine," for several encores.

A funny scene was enacted by Morton, as the mother of a baby impersonated by Murphy, "The Princess, done by Murphy, also had a lot of fun

with the debutantes, who asked "her" advice about feminine matters.

Miss Russell's counting out money to Mr. Morton, along familiar comedy lines, held attention. The chorus presents the following: Mediums—Bella Arden, Jessa O'Connor, Miss Richards, Kathryn Allen, Marbelle Martin, Pauline Newell, Thelma Gordon, Lillian Warren. Show Girls—Bessieetta Nash, Gertrude Heimen, Harriette Maylow, May Warren, May Walsh, Emma Wilson, Mildred Fyke, Dorothy Frances. Burlesque Review Outlets—Lew Turner, George Sobell, Billie Goldie, Arthur Goshall, John Dean, J. Rudy Rigler, Lew Toll, Joseph Keenan. M. M.

SUNDAY CONCERTS AT COLUMBIA.
The Father & Son Sunday concert, at the Columbia, New York, started Sept. 10, to good business.

THE BOWERY BURLESQUES come to the Columbia, New York, next week, with Billy Foster and Frank Harcourt, in "At Lover's Beach," assisted by Edna Green, Marty Reisman, Charles Jansen, Grace Anderson, Libbie Hart, Edith Allen, Pauline Paul, and Miss Myrtle. Charles Bragg is in advance.

PAULINE NEWELL, who is in her first season in burlesque, is doing noticeably well with the burlesque heretofore.

SOMETHING NEW TO VAUDEVILLE
JANE FORRESTER
A GIRL AND A PIANO Direction HARRY COHEN

WANTED, People in All Lines for
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PEOPLE WITH SPECIALTIES PREFERRED
All season work. Money paid. Week stands. Repertoire.
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WANTS CLEVER STOCK PEOPLE who can and will do two or three weeks
This is a season's engagement. "The Little Theatre," New London, Conn., first week in October. Write full particulars. Send photographs and programs. Address JIM HAWKINS, Waterford, Conn.

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UNDER CASVAS—TO JOIN ON WIRE
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Character Leads, Heavies Ingenu Leads
Address TODDHURST, North Glard, Pa.

STOCK

OPEN FIFTH SEASON.

HALIFAX, N. S.—The Academy Players opened their fifth season at the Academy of Music, Sept. 4, presenting "Are You a Mason?" to capacity business.

Sydney Toles is again playing leads, with Olive Templeton in the leading female roles. Others in the company are: Leonie Alden, M. Parrill, Viola Corey Sidney, the Misses Phelps, Lailos and Rose, Helen Bryant, Houston Richards, Edwin Evans, John Little, Gus Tait and John Strickland, vocalists; Greg Thomas, stage carpenter; John Kane, electrician; and G. Smith, property man.

During the summer the old balcony and gallery have been removed. An enlarged new balcony, no gallery, new seats and boxes have been installed.

STILL DOUBTFUL OF STOCK.

PHILADELPHIA, Sept. 11.—For the first time in several seasons Philadelphia is without a stock company. Last season there were two, the American and the Knickerbocker. The former has been leased to Max Thomsen for a Yiddish theatre, while the latter is now in the International Circuit.

There is, however, some talk that the Chestnut Street Opera House might take for stock purposes, and it was hinted early in the summer that a syndicate might be formed to exploit a high grade stock company, but so far nothing has been heard of the project.

PARK TO HOUSE STOCK.

MARCELTOWN, N. H., Sept. 9.—It was stated this week on good authority that the Park Theatre will reopen for the season within a fortnight, and that its policy will be one of permanent stock. The exact date has not been made public, but it is understood that the management are bent upon toward organizing a strong company, who are to present some of the latest stock releases.

EMMA BUNTING IN STOCK.

SAINT ANTONIO, Tex., Sept. 11.—The Emma Bunting Stock Co. opened its first season on Monday, Labor Day, at the Grand Opera House, in "The of the Storm Country."

LOREN CO. OPENS AT TOPEKA.

Thos. Lorch inaugurated a stock season at the Hipp, Topeka, Kan., Sept. 4, with "Under Cover" as the initial offering. His cast was moved intact from Colorado Springs, where the company played a summer season of fourteen weeks.

Cecil Fay and Thos. Lorch were seen in the leading roles, with Katharine Shepherd, Mabel Rhodes, Josephine Boone, Claude Gagnon, Fritz R. Boone, Elroy Ward, Robert Hutchinson and Frank McKim in support.

"What Happened to Mary" week of Sept. 11.

WITH TELEPHONE GIRLS CO.

LITTLE ROCK, Ark., Sept. 11.—Jim and Hans Beaman closed with the Barnard's Musical Comedy Co. at Little Rock, Ark., Sept. 4, and joined Eddie Martin's Telephone Girls. Hans Beaman will do sobrette work with the company, and Jim Beaman will do the character roles. The Telephone Girls will be at the Komper Theatre for four weeks, then the company will move to Birmingham, Ala., for an indefinite engagement.

EMPIRE PLAYERS OPEN.

RALEN, Mass.—The Empire Players opened here Labor day, with "The Story of the Rosary." Roster: Harry Kates, manager; Marion Bonhart, Patricia Kuever, Florence Hill, Emily Jackson, Julian Nov, John B. Mack, Joseph Stanshope, Elmer Thompson, Aubrey Noyes, stage director and Paul Linton, stage manager.

"The Call of the Heart," "Rolling Stones" and "Stewers" will be early productions.

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EVERETT ENGAGING NEW CO.

Charles Everett is organizing a stock company, and will open an engagement shortly in Portland, Ore. The company will be called the Altec Fleming Stock, after Altec Fleming, who is Mr. Everett in private life.

ALBEE STOCK CONCLUDES SEASON.

The season of the Albee Stock Co. at Providence was brought to a close Saturday night, Sept. 3, with "The Show Stop" as the final week's attraction. Minor Watson and Helen Reimer played the leading roles.

STOCKETS.

OTIS OLIVER closed Sept. 9 at the Family Theatre, La Fayette, Ind., and starting Sunday, Sept. 17, Mr. Oliver will begin an indefinite stock engagement at the Oliver, South Bend. Only the best royalty plays will be played, and he has secured "Under Cover" for his opening attraction. Several new people have been engaged to enlarge the cast, and each play will have full scenic equipment.

JACK ROBERTSON closed Sept. 9 with the Otis Oliver Co. to join Ed Williams' Co. J. Monroe Johnston joins Ted Dalley.

MORGAN WALLACE PLAYERS presented "Big Jim Merritt" at the Marine theatre, Sept. 10. Morgan Wallace, Eleanor Brent and Franklin Munroe, were seen in the leading roles. "The Barrier" is being presented week of 10.

THE ALBERT TAYLOR STOCK CO. has been touring at the Den, Tex. since Aug. 20.

"**SOME BABY**" is the play selected by Geo. Foutzley to open his stock season at the Elmore, New York City, week of Sept. 18. "The Melting Pot" undelivered.

"**THE PRIDE OF RACE**," "The Chocolate Soldier," "Fifty Miles from Boston," "In the Bishop's Carriage," "The Man Who Owns Broadway" and "The Yankee Prince" are scheduled for early next production at the Wigwag, San Francisco, Cal.

"**THE SONG OF SONGS**" will be produced by the Wilkes Stock Co., week of Sept. 25, at the Wins, Salt Lake City, U., under the management of Tom Wilkes.

"**BOUGHT AND PAID FOR**" is the play selected by the Burns Trading Co. to close their stock season at the Burns Theatre, Colorado Springs, Colo., week of Sept. 8.

"**SOME BABY**" will be offered at the Opera House, Lowell, Mass., week of Sept. 25, under the management of E. A. Cuddy.

JIM DOUGHERTY, of the Dougherty Stock Co., at Rags Clark, Wis., has not entirely recovered from the minor accident last May. Several others of the company who were also injured are all well again.

THE HYPERION PLAYERS, in New Haven, Conn., had an auspicious opening Sept. 11, with "The Story of the Rosary."

"**THE MIRACLE MAN**" is the offering this week by the Robert & Getchell Stock Co., at the Princess, Des Moines, Ia. Other plays in preparation are: "The Ghost Breaker," "Over the Sea," "Orestes," "The Road to Happiness," "The Spectral Light" and "The Trail of the Lonesome Pine."

"**THE SONG OF SONGS**" is the selection of Harry Leland for week of Sept. 25, at the American, Spokane, Wash.

"**THE WHITE SISTER**" is the attraction this week at the Nesbitt, Wilkes-Barre, Pa., under the management of Krumpholtz & Guthrie. "The Ghost Breaker" undelivered.

"**THE SONG OF SONGS**" is the offering this week at the Deham, Denver, Colo., under the management of O. D. Woodward, Albert Phillips is the new leading man with this company.

"**THE BLINDNESS OF VIRTUE**" will be played week ending Sept. 23, by the Robt. Sherman Stock Co., at the Hippodrome, Dallas, Tex., under the personal direction of Geo. Stautman.

"**FORTY-FIVE MINUTES FROM BROADWAY**" this week is the first musical comedy to be produced this season at the Shubert, Milwaukee, Wis., under the management of C. A. Niggemeyer.

"**SOME BABY**," for the first time in stock, is being played this week at Oakland, Cal., at the Orpheum, under the management of Geo. Ziegler. "The Ghost Breaker" undelivered.

"**THE SONG OF SONGS**" is continued this week at the Burbank, Los Angeles, Cal.

"**THE BLINDNESS OF VIRTUE**" is the production this week at the Colonial, Cleveland, O., under the stage direction of Hugh Rediker.

"**THE FORTUNE HUNTER**" is the bill selected by Dubinsky Bros. to open their stock season at the Tootle Theatre, St. Joseph, Mo., this week.

"**THE MILELAND LADY**," "Madame X," "The Great Divide," "Mrs. Wiggs of the Cabbage Patch" and "Never Say Die" are to be produced shortly at the Princess, Sioux City, Ia., under the management of John Dieger.

"**FRICKLES**" and "The Man from Home" are in active rehearsal at the Temple, Ft. Worth, Ind., where Louis Wolford has started a successful stock season.

HERE'S A PIPPIN FOR YOUR ACT

"I WANT A SWEET GIRL LIKE MOTHER DEAR"

Most original song out of the pen of J. C. CATMANN, of N. Y. City.
Send today. Orchestration ready.
POPULAR MUSIC CO., Auburn, N. Y.

WANTED—PEOPLE IN ALL LINES

Farce Comedy People All must have good singing voices. Twenty Good Chorus Girls. We furnish wardrobe. Have four shows on the road. State all its art. Don't misrepresent. Send photo—will return. Join quick. Dramatic People in all lines. Also can be Good Piece Leaders. Musical Acts write. INTERNATIONAL THEATRICAL ASSOCIATION, 60 Main St., Buffalo, N. Y.

INTERNATIONAL THEATRE

Now playing high class attractions! also popular priced shows on the first four days of each week. Big money to be made here for all who come. For opening dates, etc., write direct, or to C. O. FENNER, 1476 Broadway, New York City.

WANTED, FOR PERMANENT STOCK

PARRAS THEATRE, BAKERSFIELD, CAL.

YOUNG CAPABLE LEADING MAN AND WOMAN, HEAVY MAN, GEN. BUSINESS MAN, YOUNG GEN. BUSINESS MAN, All winter's work. Fare paid to Bakersfield. Bakersfield at 1st. Harry Conger, Bert Hedden, Wm. Reference, First National Bank. BEST WAGES. Director, City of Parris Theatre, Bakersfield, Cal.

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF
NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER,
Telephone, Randolph 5423. ROOM 210, 35 S. DEARBORN STREET, CHICAGO

LOOP HOUSES FLOURISH.

BENJ. SALAMON, Care Paul Scott,
Knickerbocker Theatre Bldg., New York City.

BOSTON.

Weather quite warm the latter part of last week, but all the bottom seem to be doing a satisfactory business.

The carnival at Beverly Beach drew big crowds, and everyone is pleased with their final week's business, and all agree that the season was much better than last year.

Kingford's "Follies" comes to the Colonial Sept. 18.

The National Fireworks Co.'s display at Braves Field seem to get the lion's share of attendance for outdoor attractions, and of their worth is shown by a large number of "repeaters."

The State Vice Commission's picture, "The Little Girl Next Door," is drawing well at the Globe.

An extra series of pop. concerts are being given at Symphony Hall, by sixty of the Symphony Orchestra.

MITCHER (E. D. Smith, mgr.)—"Kalinka" continues week of 11.

PEACOCK (John B. Schofield, mgr.)—Week of 11. Second week of Jerry's "Circus." Very Good.

YE WINTERS (E. D. Smith, mgr.)—"Very Good" continues week of 11.

YOUNG (Chas. J. Rich, mgr.)—"The Melody of Youth" started its second week of 11.

PAKES SO (Fred E. Wright, mgr.)—Second week of "Hitchee-Trail" follows week of 11.

PRINCE (E. D. Smith, mgr.)—Second week of "Little Shepherd of Kingdom Come" started 11.

COLONIAL (Chas. J. Rich, mgr.)—"The Amber Express" continues week of 11.

ter Row, and Nan Halperin, who has been held over for a second week.

LOWE'S GLOVE (Frank Meagher, mgr.)—Week of 11: Second week of the picture, "The Little Girl Next Door."

LEWIS'S GARDENS (Victor J. Morris, mgr.)—Bill 11-13: Rogers and Wood, Bonnie Sims, Chinese Musical Entertainers, Tolson and Brown, Robert T. O'Connor and company, John O'Malley, and Alma Chisney Trio. For 14-16: King and Rose, Ward and Wilson, Rosetta, Bertie Fowler "Her Flower, the Mayor," Manhattan Trio, and Standard Boys.

LEWIS'S ST. JAMES (Joseph Brennan, mgr.)—Bill 11-13: King and Rose, Ward and Wilson, Bertie Fowler, the Mayor, Bertie Fowler, and Dorothy and the Entertainers. For 14-16: Rogers and Wood, Bonnie Sims, and Alma Chisney Trio. For 17-19: E. J. Moore, "The Fashion Show," Bush and Shapiro, John and Winona, and others.

LOIS (E. D. Smith, mgr.)—"Musical comedy and picture." Week of 11.

NORTHAMPTON PARK (Carl Albert, mgr.)—"This is the only 'out of door' show remaining open for the week of 11. There will be no matinees, and the picture will continue in the evening. The bill will consist of vaudeville and the picture, 'Jordan is a Hard Road'."

SPRINGFIELD, Mass.—Court Square (O. G. Gilmore, mgr.) the picture "Where Are My Children?" is to be shown week of Sept. 11.

POLARIS PALACE (Gordon Wright, mgr.)—Bill 11-13: Three Bounding Gordons, Billys and

Sadie Rodgers, the Daffydill Trio, O'Rourke and Ashman, Cook and Mason, Joe Cass, Trechy and Keene, and Fred Clements. Sunday attraction, the Worcester Brass Band, in concert; Little Black, soprano, and Ernest Bender, baritone vocalists.

FAIR RIVER, Mass.—Academy of Music (T. R. Sheehan, mgr.)—"Home Bore" Sept. 11, 12, Crown Up. Dates 14-16.

SAYOR (Cass Benson, mgr.)—Opens regular season Sept. 11. Katha Vanderville and pictures. Lowe's Show (L. M. Rosa, mgr.)—Vanderline and picture week of 11. Pauline Frederick, in "The Woman in the Case."

TERRE HASTE, Ind.—Grand (Edw. Galligan, mgr.) Follies of Pleasure Sept. 10-12.

HIPPOCRATES (T. W. Barford Jr., mgr.)—Bill 11-13: Ed Clegg, James and Edwin Connelly, Nerin and Erwood, Scamp and Scamp, and Metropolitan Dancing Girls. For 14-17: E. J. Moore, "The Fashion Show," Bush and Shapiro, John and Winona, and others.

LOIS (E. D. Smith, mgr.)—"Musical comedy and picture." Week of 11.

AL. G. BARNES' CIRCUS 12.

LEONARD, Ind.—New-Nelson (Edw. M. Calligan, mgr.) Follies of Pleasure Sept. 14. The Other Man's Wife 16, Beauty and Youth and Puffy 21, Charming Widow Oct. 6. The Nelsons will play Western wheel show on Thursdays during the season.

SURE THING! WE'VE G

Words by Will Dillon

Performers have gotten so that they depend on "THE BROADWAY" for so many hits each season, and "NASHVILLE, TENN." one of the biggest hits in the country to-day. The writers of "Do I

(I'LL DO THE

BROADWAY MUSIC CORP., WILL VON TILZER,

NOTE: We've got a wonderful surprise

CARLE Co. (Philip H. Levine, mgr.)—Week of Sept. 11: "Matt and Joe's Wedding."

DOVERSON Co. (J. J. Somerville, mgr.)—Week of Sept. 11: Violet Macintosh's Merry Maids Broadville and pictures.

HARRY (Geo. H. Lathrop Jr., mgr.)—"The Million Dollar Dolls, with Lew-Hill 11-13."

DOVERSON'S OLIVIA (John B. Comerford, mgr.)—Bill week of 11: Alvin Brod, Harmony Four, Florence Gladstone, Wm. Wilson and company, Vio and Lynn, and Thelma Archa.

SCULLY Co. OLIVIA (J. J. McDermott, mgr.)—Bill week of 11: Raymond and Bella, Al. Crane and company, Lawrence, Chief Bill Best and company, Harry and Anna Rogers, Six Fast Tromps.

HOWARD (Geo. H. Lathrop Jr., mgr.)—Bill week of 11: Pat White and Ma "Chubby" Glee, "Three Wakers, Feebles Italian Trio, Al. Fairbanks, Denny and Denny, and Alvin Brod.

HUTCHINGS (Chas. J. Rich, mgr.)—Bill week of 11: Sidney Harris and Virginia Davis, The Age of Reason, Al. Herman, J. C. Nugent and company, Dany Nardin and Janet Friedman, Fred's Four Tromps, Maurice Brierre and Grace King, the Red-

Robinson, and Will Ward's Symphony Girls, "Woman," Godel, Harris and Moray, "Auto and Juliet," Sept. 12 and 16 matinees, and "Hunch" evening, 15. "It Pays to Advertise" 10, "Some Body" 30.

COLONIAL (J. W. Schacko, mgr.)—"The house opened 11: "Where Are My Children?" on Labor Day, and will continue to run to 15. The following features have been booked: "God of the World" 11-16, "Birth of a Nation" week of 15.

ROSE (Edna, mgr.)—Bill 11-13: Joe Pratt, Pearl Abbott and company, Herbert and Denny and "A Night in Venice." For 14-16: Armistead and Odell, Evelyn May and company, Mills and Lockwood and others, with motion pictures.

MILFORD, Mass.—Lake Nimrod (Dan J. Sprague, mgr.) vaudeville and pictures. Bill week of Sept. 11, last week of the season: The Fashion Trio,

seam.

COLONIAL (Harlow Sykes, mgr.)—Bill 11-13: Carl and E. Chas, the Victor and Geo. and Cook and Stevens. For 14-16: Nora and Sidney Kelly, Miss Lillian, and others.

PARANOT (W. H. Lindsay, mgr.)—Bill 11-13: "The Seven Wonders" For 14-16, "Davy Crockett" (W. H. Lindsay, mgr.)—Bill 11-13: "Cavendish" For 14-16: "The Indian."

PEORIA, Ill.—Majestic (Orpheum Co., mgr.) Moxey Wallace Powers, in "The Barber," Sept. 10-12.

HIPPOCRATES (Seaver Ames, Co. mgr.)—Bill 10-13: Arthur, Bobbie and Miller, Columbus Bros, Hammond, Bailey and Wallace, Yusley and Arley. REVUE (Chas. Benson, mgr.)—Bill 11-13: "The Seven Wonders" For 14-16, "Davy Crockett" (W. H. Lindsay, mgr.)—Bill 11-13: "Cavendish" For 14-16: "The Indian."

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LOOKS LIKE A WHIRLWIND

THAT'S WHAT EVERYBODY SAYS AFTER THEY'VE SEEN AND HAVEN'T ABOUT OUR NEW
IRISH HAWAIIAN NOVEL COMEDY SONG

O'BRIEN IS TRYING TO LEARN TO TALK HAWAIIAN

The new ses sion bubble with fun, while it is a diverting feature, it is a happy one. It was written by A. DUBIN and RENNIE CORMA. It is a new production by JOHN O'BRIEN. It is also responsible for our other big novelty Irish song.

'T WAS
ONLY AN

IRISHMAN'S DREAM

If you can use one you can use the two of 'em. So send for both, you won't regret it.

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ED. EDWARDS, Mgr. JACK LANEY, Mgr.

NEW VAUDEVILLE ACTS

BERNARD AND LEIGH.

THEATRE—Froctor's Fifth Avenue.
STYLE—Dialogue, broken by song and dance.
TIMES—Fifteen minutes.
SETTING—Special back drop.
PERSONS—Two.
WALDROBES—Evening clothes.
DIALOGUE—Clever.
CONSTRUCTION—Good.
ACTION—Swift.
COMEDY—Good.
ESTIMATED VALUE—A good drawing card.

REMARKS.

The idea of a barbers masquerading as a baron contains nothing particularly new, but when the barber-baron is played by Sam Bernard Jr. and is relentlessly pursued by a title-seeking woman, as portrayed by Grace Leigh, in their new act, the combination forms an entertainment which remains on the stage just long enough to satisfy, yet not tire, an audience.

Through a door leading from the Green Bottle Inn, the fake baron and his fair companion come on stage after he has drawn, with the aid of some choice vituperation, a fanciful picture of all the pleasures his wealth and position will heap upon the woman who becomes his wife.

Miss Leigh makes a beautiful adventuress, uses all the arts of her sex to impress heretics into the favor of the rooster wailer whom she believes will make her a baroness. Her efforts to accomplish this end serve for a clever exchange of wits, in which Bernard proves immensely funny. Finally, the duplicity of the baron is exposed, and Miss Leigh is afforded an opportunity for a display of her ability to handle tragic lines, which she does with credit.

A graceful dance follows, and the act ends with a bit of song that adds a needed bit of variety to an otherwise pleasing performance.

HOWARD AND CLARK.

THEATRE—Froctor's Fifth Avenue.
STYLE—Songs and dances.
TIMES—Sixteen minutes.
STAGE SETTING—Parlor.

PERSONS—Two.
COMEDY—Through.

ESTIMATED VALUE—Will draw on any bill.

Joe Howard's ability to please an audience has been known for some time, for the author of "I Wonder Who's Kissing Her Now," seems to hold a warm spot in the hearts of vaudeville patrons. Therefore, when it is stated that he has lost none of his pleasing qualities in his latest act, friends of the composer know well what to expect.

And his new partner, Ethel Clark, is equal to the best traditions of the Howard act, for she is not only pretty, as all of his partners have been, but is also the possessor of marked presence, a quality not always so prominent heretofore.

Opening with Howard at the piano, Miss Clark comes on and sings a selection from "The Only Girl," which is followed by an exchange of dialogue in which her piquant personality asserts itself and wins friends by the score.

With a wealth of new gowns she then comes forward, under a spotlight, to illustrate, in dances, Howard's rendition of his old time successes, which always warm the heart of vaudeville devotees.

The act is, like Howard's former acts, one that can fill well a hole on any bill.

KEITH'S PLAYERS CLOSE.

PORTLAND, Me., Sept. 11.—The Keith Stock Co., after a successful season at Keith's, closed Sept. 6, with "The Trail of the Loosenee Trail."

FRANK McFETTER, who was operated on for cancer at the knee in his dressing room after a successful season at Keith's, closed Sept. 6, with "The Trail of the Loosenee Trail."

THE LADIES ORCHESTRA, which has been giving an engagement at the Opera House, St. John, Can., for the past four months, closed their engagement Sept. 2, and returned to their homes in Boston.

MANAGER GEORGE F. JONES, of the Broadway, Chestnut returned to that city this week from Ocean City, to prepare for the opening of the season.

ORPHEUM PLAYERS RE-OPEN.

READING, Pa., Sept. 11.—The new Orpheum Players, at the Orpheum, will reopen their season Sept. 19, with "A Pair of Sixes" as the initial attraction.

WANTED

Two General Business Actors
Prefer men who can play the guitar violin. Salary, \$25.00 to \$35.00 a week, our limit. Reasonable Friday the 14th. Must deliver first goods. Address: A. S. HARRIS, 1000 Broadway, New York.

WANTED FOR PALMER'S "ACE OF HEARTS" CO.
To join on wire, make piano player to play parts; 25¢ per hour. Must be able to play all. No patches or band. W. M. REAP, Mgr., Sept. 11, (London, Quebec, Can. Permanent address, COBURN, ONT.

AT LIBERTY
O. M. PATY, Comedian, Dialects, Songs, Sketches, Trained, Funny, Funny, Burlesque and Tumbler. Also in Motion. Director. Single and Double Specialties.
804 W. 38th St., New York.

UNION PROPERTY MAN

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Experienced all kinds of Property Men, Dramatic or Musical.
W. M. SHERIDAN, Agent, 1000 Broadway, N. Y.

SKETCHES, MONOLOGUES

WRITTEN TO ORDER.
ORIGINAL WORK, reasonable rates, satisfaction guaranteed or no pay. Write for terms.
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AT LIBERTY

MARC SANGER
Lodge, Henries, New York, One Place.
Grandville, Iowa, Sept. 18 to 25.

AT LIBERTY

GEORGE M. DEVERE
2 Seasons, CHICAGO; 3 Seasons, TRAVELING BALCONY;
3 Seasons, G. O. H. T. Address: 1000 Broadway, N. Y.

MUSICAL ACT—WANTED, A lady partner to join repertory musical company. Must play brass or reed, and sing. Address: L. A. D., NEW YORK CLIPPER.

EXCHANGE MANAGER PICTURES

HARRY REWIS, MOTION PICTURE EDITOR.

LEE OCHS MAKES CAUSTIC COMMENT ON NEWLY FORMED EXCHANGE MANAGERS' ASSN.

NAT'L PRES. M. P. EXHIBITORS' LEAGUE QUESTIONS MOTIVES OF RECENT ALLIANCE.

Lee Ochs, president of the M. P. Exhibitors' League of America, is all wrought up apparently over the recently announced formation of the Film Club of N. Y. City, which is the corporate title of an association of exchange managers including in its ranks representatives of all the biggest and most important motion picture distributing concerns in the metropolis.

Mr. Ochs quite obviously questions the latent purpose and motives of this alliance of exchange managers, indicating his attitude toward the organization in the following statement issued to the press:

"I hear that the exchange managers of this city have met recently for the purpose of organizing. If this were their only purpose I would have no further comment to make. From what I learn, however, I am very sure that their purpose in meeting was to devise ways and means of placing new burdens on the exhibitor.

"At the present their charge does not keep pace with their desire, and they all hesitate to take the first step in open antagonism to the exhibitor.

"It is proposed, among other things, to increase prices all along the line and to screw up the minimum charge for features to an absurdly high figure, but I am glad to learn that some of the managers are not in favor of the anti-exhibitor policy outlined at the meeting.

"Some of the managers and assistant managers, however, are a good deal like me in the field. All of them thoroughly agree on the necessity of putting a bell of warning around the cat's neck, but some of them are anxious to perform the service.

"In regard to this association and all other associations that may be formed of a like character, I want to serve notice right now, not on behalf of myself personally, but on behalf of the organization which has chosen me as its president, that the first man who openly consents to any coercive measure against the exhibitor will have cause to rue it.

"We are not looking for war. Our organization is merely trying to adjust the balance of influence and power between the various branches of the industry for the benefit of the whole industry.

"The day for coercing the exhibitor is gone. Men who still live in the days of 1909 ought to lose no time in retiring their broadsword and bringing themselves up to date. If they cannot do that the sooner they get out of the business the better for themselves and the industry at large.

"I, personally, have on numerous occasions aided branch managers and assistant branch managers when they were out of the money and have been at pains to secure employment for them, and in addition secured them business so that they could make good.

"I want to say that the moment any of these men put themselves in a position of aroused hostility to the exhibitor, I will request them to stay away from my office altogether.

"In conclusion, I can only state we want peace, but we believe in preparedness."

SELIG THROUGH KLEINE EXCHANGES.

As previously reported in the columns of this paper the Selig Polyscope Co. will release its feature productions through the Geo. Kleine Exchange after Sept. 16. Essanay, which left the V. L. & S.

when Selig quit the Vitaphone-distributing organization—will also send its future output out via the Kleine office.

Every one in a while Edison will place a feature and market it through the same channels.

JAPANESE CENSORS.

Even the Japs are taking a crack at censorship of motion pictures. Not satisfied with initiating the virtues of their American brethren the little brown men evidently have a longing to censure some of their vices, hence the film censorship orders issued throughout Japan in the past fortnight.

According to an Imperial edict, pictures showing the royal family in an undesirable light, scenes depicting criminal action, children performing malicious deeds, and similar photo play situations, will be banned henceforth.

Furthermore, the boy title Jap censor will immediately delete any scenes showing the effect of liquor or drugs on mankind, giving their special attention to films with any sort of wickedness presented in what they might consider a favorable light.

NATIONAL ASSOCIATION MEETS.

The National Association of the M. P. Industry held a meeting in their Times Building headquarters Wednesday, Sept. 6. Wm. A. Brady, president of the association, presided, and outlined a strong offensive program which will shortly be inaugurated against the censorship evil.

Wm. M. Sanborn, attorney for the N. A. M. P. I., was appointed a committee of one to consult with the mayors of various municipalities throughout the country, and the committee is now looking to the betterment of present conditions.

EDITOR SUES ESSANAY.

The Essanay Film Co. was made the defendant in a legal action brought by Frederick Lawrence, a Chicago newspaper man and playwright, last week, in a dispute over the proceeds of a vice picture, entitled "The Little Girl Next Door."

Lawrence alleges that he furnished Essanay with the idea for the picture, which, up to date, is said to have earned \$80,000 profits for its sponsors. Mr. Lawrence demands an accounting, a pro rata share of the aforesaid eighty thousand.

"IS ANY GIRL SAFE?" YES!

"Is Any Girl Safe?" is thoroughly secure so far as the immediate interference of the New York authorities are concerned. The feature film alleged to be a depiction of white slave conditions, as outlined in a recent criminal action, incurred the displeasure of License Commissioner Bell, who evidently deemed the picture unseemly, and forthwith made an application to a Supreme Court Judge for an injunction restraining its further exhibition at the Maxine Elliott Theatre. Monday, Sept. 13, the Court rendered a decision denying Bell's injunction plea.

PAUL SCARDON, the Vitaphone director, having completed three important productions, including the picture play in which Barney Bernard, of "Pony & Pals" fame, makes his screen debut, decided, after due deliberation, a week or so ago, to harvest his surplus cash in a now six cylinder automobile. Starting for a spin on his last Saturday, Scardon was dismayed to hear the new "Joy wagon" emit a peculiar noise, and then stop dead. Hours of tinkering failed to reveal the cause of the sudden stoppage, and the exasperated and much over heated director was just about to secure a tow from a passing vehicle when a chauffeur happening along discovered the trouble, Scardon had run out of gas.

OWEN MOORE is beginning to take a rare interest in aviation. In fact, he reads the papers every day with a view to ascertaining just which factor contributes the most to the sudden demise of the aviators on the other side—shell fire or a lack of equilibrium. The point is that Director Dad Henderson is going to send the actor up in an aeroplane in his next picture, and Moore is trying to figure out what his chances are of ever playing in another picture.

ANN PENNINGTON and the antoped have met—and the latter is a little more than a little two wheeled affair like an over grown roller skate, with a motor attached. Recently she conceived the idea of making a picture at Long Beach on one of these very scaly affairs. Becoming suddenly ambitious, the machine attempted to climb some steps and Miss Pennington violently over the little steering arm, with great prowess of mind Miss Pennington decided not to run her car any longer, and both of her knees, crashed into the steps. As a result the Pennington knees—so we are told—are very, very black and blue.

LOUIS LESTER and JACK RICHARDSON, two big names members of the "Flying A," at Santa Barbara, will sever their connection with this company at the end of another week.

OWING TO THE FACT that Emily Stevens will resume her stage engagements within three weeks, which will take her to Chicago, Detroit, George F. Baker will be obliged to produce the first part feature, "The Wagon," in exactly two weeks and four days. Miss Stevens will open the season of 1916-17 in the play, "The Unchastened Woman," which was counted the biggest success of the season last year on Broadway.

"The Wagon" was written by Mr. Baker especially for Miss Stevens, and both star and director will have but a few days to complete the production in the brief time allotted for it. However, both have consented to work early and late, and the entire company on players in Miss Stevens' support are keyed up to high tension and working with enthusiasm seldom seen around a studio. The spicing of the picture has been systematized in such a way that Miss Stevens' scenes can all be photographed first. The incidental scenes, in which she does not appear, will be made after she has gone to Chicago.

FRANCIS X. BUSHMAN and BEVERLY BAYNE, who have finished acting the stellar roles in the stupendous "A Diplomatic Romance and Juliet," are now at work on a five part Metro. Quality feature, called "A Diplomatic Romance." Mr. Bushman and Miss Bayne's scenes can all be collaborated in the writing of the scenario.

As the title plainly implies, "A Diplomatic Romance" is a story of high diplomacy. Both players are said to be provided with roles admirably suited to their distinctive talents. They are surrounded by a strong supporting cast headed by Helen Dunbar.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7.
BE SURE TO ORDER IN ADVANCE YOUR COPY FROM THE DEALER.

FEATURE FILM REPORTS

"EACH PEARL A TEAR."

LASKY, FIVE REELS.

Released Sept. 11. By Paramount.

CAST.

DIANE WINSTON.....FANNIE WARD
 Lordard.....Charles Cary
 John Clark.....Paul Vogel
 Roger Winston.....Paul Vogel
 Mrs. Van Sant.....Jane Wagon
 STORY—Adaptation of story written by E. Loring
 Sheldon. Melodrama. Bears no relation to
 "The Hour."

SCENARIO—By Cecil Deane and Leighton Os-

DIRECTION—By Geo. Melford. Artistic.

ACTION—Lapid. Action—Story nicely

developed, and always holds the interest.

SITUATIONS—Well thought out. Excellent.

THERILLS—Several good ones.

TENSENESS—Good.

CONTINUITY—Even.

SUSPENSE—Strong.

DETAIL—Good.

COMPOSURE—Modern.

PHOTOGRAPHY—Excellent.

LIGHTING—Highest standard.

EXTERIORS—Plains the s.e.

INTERIORS—Impressive.

REMARKS.

Panels Ward started in "Each Pearl a Tear," evidence clearly that she is not at all behind in high class melodrama as she is in society and modern problem pictures.

Lasky's well earned reputation for photographic value is amply justified in this picture, which is undoubtedly satisfactory in every way. In addition to the thoroughness of the work, which is characteristically good portrayals are offered by

Clara Clark, who handles her part with ease and convincingly villainous millionaire, and Jack Dean, who plays the part of the villain with

ing results. Technically consistent with the best feature standards, "Each Pearl a Tear," while not exceptional, is a screen play that pleases the eye and stimulates the mind.

BOX OFFICE VALUE.

Advertise Fannie Ward. Should draw money

to best homes. Good attraction for three or four

towns, three days at least. Len.

"THE VELVET PAW."

PARAGON, FIVE REELS.

Released Sept. 11. By World Film.

CAST.

ROBERT MOOREHEAD.....HUBERT PETER
 Mary Deaton.....Gail Kane
 Senator Barring.....Red Barton
 Congressman Drake.....Frank Goldsmith
 STORY—Melodrama of American political life and
 intrigue. Local, Washington, D. C. Written
 by Paul West.

DIRECTION—By Maurice Tourneur. Very good.

ACTION—Gripes all the way.

THERILLS—Melodrama—Very convincing.

SITUATIONS—Have the ring of sincerity. One

big scene of Congress in session is a wonderful

piece of screen stage craft.

TENSENESS—Not a break.

CONTINUITY—Even.

SUSPENSE—Accurate.

DETAIL—Light.

COMPOSURE—Accurate.

PHOTOGRAPHY—Good.

LIGHTING—Very good.

EXTERIORS—Great. Always in accord with

action.

INTERIORS—Atmospheric.

REMARKS.

The presence of Hubert Peter and Gail Kane,

two stars of the screen, both of unquestionable ac-

ting ability and established popularity, would be

enough to put "The Velvet Paw" over without any

additional qualifications. The picture is

possible in several other respects, due because of

Mr. Tourneur's high class directing, second

because the story is interesting, timely and enter-

taining, and third because of the excellent handling

and good photography, especially in the interiors.

The action occurs in Washington, D. C., and

travels of the efforts of a woman lobbyist to

defeat certain measures pending in Congress. The

female lobbyist happens to be a pretty girl whose

name isn't in the picture. But the picture is so

well that she has won a man she really loved.

Technically a great picture. But the picture is of

appeal and very strong heart interest. Class A

production.

BOX OFFICE VALUE.

Advertise Hubert Peter and Gail Kane. This

picture should pull big business in the country

right now. Good picture and bring out the fact that

it tells a story of political life conditions in

the nation's capital that will surely interest the

main audience and give it opposite sex something

to think about. Len.

"SAVING THE FAMILY NAME."

BLUEBIRD, FIVE REELS.

Released Sept. 11. By Bluebird Exchange.

CAST.

MAURELLE RYAN.....MARY MACLAREN
 Billy Drayton.....Carl Vos
 Wilson Winthrop.....Jack Holt
 Robert Winthrop.....Phillips Smalley

STORY—Adaptation of story written by Evelyn

Hesch. Modern problem play. Conventional

lines. Deals with stage life and treats of a

chorus girl's love affairs with three men of

stereotyped lines.

DIRECTION—By Lon Weller and Phillip Smalley.

The directors have given the picture play a

convincing touch of realism.

ACTION—Stagnating. Considerable of the action

takes place in the atmosphere of the musical

comedy stage. Good balance.

SITUATIONS—Somewhat overdrawn. On the

whole well acted.

THERILLS—One or two convincing thrills.

AMUSEMENTS—Good.

CONTINUITY—Even.

SUSPENSE—Fair.

DETAIL—Good.

COMPOSURE—Modern.

PHOTOGRAPHY—Will do.

LIGHTING—Satisfactory.

EXTERIORS—On the whole artistically pho-

tographed.

INTERIORS—O. K.

REMARKS.

Mary MacLaren, whose a recent Bluebird,

entitled "Shoes," rather distinctive by her acting,

is the star of "Saving the Family Name." She

does very well in this picture, and with proper

training should develop into a first grade screen

star. All things considered, this is a better than

average feature. Satisfactory cast. Good scenic

values.

BOX OFFICE VALUE.

Settable for middle class houses. Should make

good one day attraction for three or smaller

theatres. Advertise Mary MacLaren. Len.

"THE NARROW PATH."

RED FEATHER, FIVE REELS.

Released Sept. 11. By Universal Exchange.

CAST.

BOBBIE.....VIOLET MORBERNEAU
 Her Father.....Leonora Von Ottogay
 Joseph Abrams.....Anthony Merlo
 Mrs. Latham.....Clara Rogers
 Billy Martin.....John W. Girard

STORY—Written for screen by Catharine Carr.

Stereotyped melodrama. Weak story of ex-

aggerated action concerning the pitfalls which

best poor but honest character danger.

DIRECTION—By Francis J. Grandon. Passable.

ACTION—Tedious. About two reels could be

clipped. Production is also poorly edited.

THERILLS—None fire.

AMUSEMENTS—Very conventional. After the

fashion of old school movie melodramas.

CONTINUITY—Story is jumpy.

SUSPENSE—Lacking. Due to obvious nature of

plot.

DETAIL—Poor.

COMPOSURE—Several attractive costumes.

PHOTOGRAPHY—Average.

LIGHTING—Ordinary.

EXTERIORS—Passable.

INTERIORS—Unconvincing sets.

REMARKS.

"The Narrow Path" is about equal in quality to

the average Universal two reeler (program stud-

ying that it is not even up to the ordinary

feature standard. Violet Morberneau is pretty, as

the picture but convincing when it comes to ac-

tion. All follow the old school method of

registering points with the exception of Joe Girard,

who gives an acceptable performance. Technically

is a feature. Passably entertaining on the

whole.


BOX OFFICE VALUE.

It may have merit, so say on advertising. One

day attraction. Len.


TRIANGLE PLAYS

Frank Keenan in The Thoroughbred



Have you booked many pictures that hold the undivided attention of your patrons for a solid hour and a quarter—that thrill and entertain and receive the approbation of all?

"The Thoroughbred," one of the latest Triangle Pictures, does this and more. Frank Keenan as the star will entertain your audience as they have never been entertained before. His troubles will be their troubles and his joy in the end will be their joy.



Released Sept. 10

4 PROMISES "McKINLEY MADE"

The opening of the regular Fall season is a time of great promise. Vaudeville theatres "swing wide the portals" so that the eager public may hear the latest songs delivered by singers "who know how." Then it is that the performer must keep good faith with the public by using the best songs procurable. To safeguard the performer we make the following definite promises:

Promise No. 1 If you have a "Grand Opera" voice, the kind that knows how to interpret sincere sentiment, properly expressed; if you belong to the class of singers who are in vaudeville because of success achieved in Musical Comedy or Operatic fields; or if you are one who feels your talent will carry you to higher realms than vaudeville—**WE PROMISE YOU** the sweetest, simplest, most effective high class ballad written in many years.

WHEN SHADOWS FALL

Poem by JACK FROST

Melody by E. CLINTON KEITHLEY

Promise No. 2 This is a PROMISE we've already kept. We told you the kind of a song your audiences would want when the hot weather stepped in without warning; we told you how to instill the spirit of the far away Yukon, and we PROMISE YOU NOW that, when cold weather makes the recent hot spell a thing of the past, if you're wise, you'll still sing

WHEN THE MOON SHINES DOWN IN OLD

ALASKA

THEN I'LL ASK HER TO BE MINE

Lyric by JACK FROST

Music by E. CLINTON KEITHLEY

ORCHESTRATIONS READY IN ALL KEYS

Promise No. 3 This is not OUR promise—our third PROMISE is contained in the song itself. HERBERT LEE GAYLORD wrote a poem of sweet, simple construction that he never intended for a song. But the words kept repeating themselves to a natural melody—one of those "voice heard n'er forgotten" kind. He played and sang it for us one day, and now we're publishing

DARLIN'

Promise No. 4 Some time ago we boasted of the "BLUEST SONG EVER WRITTEN," the "Freak" rag ballad that proved good enough, after making a hit in cabarets all over the country, to be featured in three big city productions. You know what this number has done for some of the world's greatest "rag" singers: What it did in Bismarck Garden, Chicago, and we want you to know that the PROMISES of big sales were realized by

I AIN'T GOT NOBODY

AND NOBODY CARES FOR ME

Words by DAVID YOUNG

Music by CHAS. WARFIELD

(EVERYTHING READY)

McKINLEY MUSIC CO.

CHICAGO OFFICE: Grand Opera House Bldg.
E. CLINTON KEITHLEY, Mgr. Professional Dept.

NEW YORK OFFICE
80 FIFTH AVE.

SEPTEMBER 23, 1916

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THE**TWO**THE**FIRST REAL HITS OF THE SEASON**

HIT No. 1

BY WALTER DONALDSON

**COME ON TO
NASHVILLE, TENN.**

There is not much we can tell you that you do not know about this wonderful hit. Anyone who sings a fast melody song can not afford to overlook this one.

HIT No. 2

BY WILL DILLON and ALBERT VON TILZER

**DO WHAT
YOUR MOTHER DID****(I'LL DO THE SAME AS YOUR DAD)**

It is a foregone conclusion that you depend on "The Broadway" for a real novelty song each season, and this season is not going to be any exception to the rule. The writers of this song are assured of a hit as big as their last season's sensation "My Little Girl."

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th ST., N. Y. CITY.

CHICAGO: 145 N. CLARK ST.



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THEATRES HARD HIT BY CAR STRIKE.

ALL BOX OFFICES FEEL EFFECTS.

With the worst street car strike in New York's history facing them for more than a week theatre managers have been compelled to resort to unusual methods in their endeavor to bolster up box office receipts.

The managers are "resistant" about giving out actual figures, but it is safe to say the attendance since the strike was called has fallen off forty per cent.

The Shuberts came out with the statement that no other business has been so badly affected by the strike as that of the theatres. They point out that while the service on the surface lines is fairly good during the day it is all at night, as few cars, if any cars, are run after dark.

To partially offset the disastrous effect upon the attendance at their various theatres in New York, the Messrs. Shubert on Saturday, Sept. 16, beginning at 7:30 P. M., inaugurated a free motor bus service, extending from Harlem to Thirty-ninth Street.

In these cars, each seating from twenty-four to forty persons, all those holding tickets for Shubert Theatres are transported, free of charge, to the various houses under the Shubert banner. The cars travel different routes, one covering the West side and the other the East side.

Charles Dillingham, manager of the Hippodrome, has resorted to the same method, and patrons of the big playhouse can go to see "The Big Show" at no transportation cost.

Probably no season ever started with better prospects than did the season of 1916-17. The early season's budget contained more meritorious plays of all descriptions than usual.

But the managers counted without their host. Their first net-back came from the infantile paralysis epidemic, and this was a host in itself. Then came the hot August, one of the hottest that New York has known in many a year, and then, to cap the climax, came the strike of the cabs.

Moss of the managers agree that the business of the lower part of the house is but little affected, and, generally speaking, the man who can afford to pay \$2 a seat either owns his automobile or can also afford, in a time like the present, to hire a taxi.

But with the upper part of a theatre it is different. The balcony and gallery are always the joy of a manager's heart. He fears that the orchestra will take care of itself, for there has been many a play that has not been counted a success, which has drawn good attendance in the \$2 seats.

Not to the balcony and gallery. The patrons of the upper part of the house are only to be seen in numbers at a successful play. It is the gallery and balcony patron who is affected by poor transportation service. He owns no automobile and cannot afford to hire a taxi. Therefore he stays at home—or, at least, he doesn't go to the theatre. And by his absence that portion of the house by which a manager usually judges the driving power of his play is lost, and that portion of the receipts which he counts as velvet is not his.

This, in a word, is what the strike has done for the theatre.

ELMER ROGERS INDISPOSED.

Elmer F. Rogers, manager of the Palace Theatre, is indisposed, being confined to his home under the care of a physician, with a cold.

Nothing serious is anticipated, however, his return being expected in a few days.

RUSH HAS NEW PLAY.

"Where the Hooper Crow is a new four act comedy," by A. R. Rance, and produced by Edward F. Rush, will open at the Playhouse, formerly the Fine Arts Theatre, Chicago, on Oct. 9.

The cast will be headed by Jeffrey Stein, and will be transported to the Windy City by special train.



EMILY HOOPER.
Playing United Time.

MCINTYRE AND HEATH FOR WINTER GARDEN.

McIntyre and Heath have been engaged by the Messrs. Shubert to appear in the new Winter Garden production now in preparation, and which is to follow the run of "The Faming Show of 1916."

McIntyre and Heath have been stars of their own company for a number of years, and this will be their first appearance at the Winter Garden, and the first time in many years they have been seen except at the head of their own organization.

MAUD ALLAN ARRIVES.

WILL HAVE BUSY SEASON.

Maud Allan, the dancer, arrived last week on "The Esplanade." With her was Lolde Menger, a young girl violinist, who is to make her American debut under Miss Allan's direction.

Miss Allan will also direct the American tour of Leo, Jan and Michael Chapovsky, Russians, who will make their New York debut early in January at Carnegie Hall.

For her own presentation she brought with her the complete score of her new play-dance, "Elektra," composed by Claude Debussy, one of his latest works. It will be heard for the first time in New York this season.

PLAN TWO MORE B'D'Y FILM PALACES.

CURIOSITY REGARDING OWNERS.

Before another year goes Broadway Square, Longacre Square, is to have two more mammoth theatres, capable of competing with the Strand and Rialto, if it is decided before plans are completed.

Those who propose to know something about the matter couple the name of R. L. Rothapel with one, while it is strongly intimated that the Greater Vitaphone Company will build the other.

Much speculation is being indulged in regarding the success of any more ventures in this direction, and many persons predict a slumpy time for the contemplated addition to Longacre Square's slim row. It will be recalled, however, that when the Strand was erected at what was considered an enormous cost (the daring of its location was looked upon as a piece of madness.) The result proved they were correctly their. The theatre has been a financial and artistic success from its inception. So it was, also, when the new spread that Rothapel took from his triumph at the Strand had interested capital to erect on the site of Hammerstein's famous theatre, a house which, so far, has proved the last word in picture theatres.

Both of these temples of amusement, situated within five blocks of each other, have proved big money makers, amply verifying the keen foresight of their promoters.

In view of the recent re-capitalization and increased activity of the Vitaphone group, there may be some foundation to the report that that company will build a picture theatre field.

Several times during the past few months speculation have waited up, and down Broadway, by the effect that Mr. Rothapel and his company would make that company. All of these have been emphatically denied by both sides, however.

From the viewpoint of an observer, it would seem that the new armament which the Vitaphone group on Longacre Square could easily accommodate two stellar additions to Broadway's palatial play houses.

In the event that two new houses are built, the competition of first class moving picture theatres, above Forty-second Street, will be very keen, as it is becoming evident to theatrical managers that as patrons are coming down town less and less.

Just where they will be built is another cause of much speculation, it being stated that several sites are being considered. One of them is on Broadway, and the other just off the big street.

When the Vitaphone group up its lease on the Criterion Theatre it was reported that negotiations were under way for it to build a house of its own, but the rumor never materialized, although it is now stated that the only reason was failure to obtain a suitable site.

CLEARERS RETURN TO WORK.

At a meeting of the local branch of the International Alliance of Theatrical Stage Employees held last week at the stage hands, property men, electricians and other branches, voted negatively on the resolution that they join the clearers, also members of the organization, in their strike.

The latter returned to their positions, accepting the scale of wages which they had previously trusted down.

STAGE HANDS WON'T JOIN STRIKERS. WILL KEEP OUT OF RAILWAY TROUBLE.

ARE SATISFIED WITH CONDITIONS.

The street railway strikers will not be added by the theatrical stage hands' union, despite rumors to the effect that the latter would be one of the first organizations to go out on a sympathetic strike. According to the reports, the International Alliance of Theatrical Stage Employees and Moving Picture Operators had already been selected as one of the organizations to be called out.

Frank G. Lemaster, general organizer of the International Alliance, dismissed the suggestion at his office, 107 West 42nd street. His belief is that a strike is impossible, though he emphatically reminded his inquirers that "nothing definite" could be said.

The organizer said that the relations between his organization and theatre managers is so harmonious that every effort is continually made to preserve the entire cordial.

"Strumous pressure," he said, "would have to be brought to bear to prove to this union that it

should join a general walk-out in sympathy with the striking car men. As a matter of fact, it is almost certain that our local bodies would take no action unless they received directions from the American Federation of Labor.

"In that case, of course, we might follow the leading of the major body, for organized labor is solely the loyalty of one worker to another.

"But so far as I know there has been no action taken by any officer of the organization leading to the question of a strike, and none is contemplated."

A discussion with several stage hands at different theatres brought out the fact that these workers were absolutely opposed to a strike. They gave as the reason for their opposition their belief that a walk-out by them could have but little bearing on the result of a car strike, and that it would deprive the public of its amusement, which they correctly held to be a necessity.

ACTORS COTAGE STRIKES.

INTERNATIONAL UNION GIVES BENEFIT FOR CAR MEN.

During the last week the Actors' International Union gave the benefit for the strikers of the striking street car men. Lyceum Hall, at Eighty-sixth street and Third Avenue, was crowded with union men and sympathizers, who vociferously applauded the excellent bill.

The actors' union committee who arranged the benefits consisted of Harry De Vaux, Val Traylor, James L. Barry, John Donovan, Charles Dewey and William Bettke. The plan was formulated after conferences with Samuel Gompers, Hugh Freyre, William Fitzgerald and other labor leaders.

It is interesting to note that in its twenty-three years of life the Actors' International Union has given benefits for strikers in all trades, and has raised thereby over \$1,000,000 for support of union labor.

OPERA COMPANY MEMBERS MARRY.

STAGE MANAGER WEDS CHORUS GIRL.

ALBANY, Sept. 18.—Two members of the San Carlo Grand Opera Co. surprised their fellow members this morning when they made the announcement that they were man and wife.

Benj. Alhurst, stage manager, and Beatrice Drivo, of the chorus, were the contracting parties, and they stole a march on their friends by slipping away at an early hour and proceeding to St. Augustine's Church, Watford, where they were married.

After the matinee to-day there was a merry wedding party in honor of the bride and groom, which was provided by their friends.

BROKER WEDS ACTRESS.

GROOM A TROOPER ON MEXICAN BORDER.

MOVIE FRANKSON, N. Y., Sept. 18.—Dorothy A. Foster, an actress, and Wm. H. Holden, who has been soldiering for Uncle Sam on the Mexican border, were married here yesterday, the ceremony being performed by Rev. J. J. Connelley.

The affair was done in such a hurry that a little thing like a wedding supper with invited guests was not thought of.

Mr. Holden was one of those relieved of duty by the U. S. Government, and on his way from the border he stopped at the hotel to meet him yesterday at the Mount Vernon City Hall. They at once went to the Mayor's office, where his Honor performed the marriage ceremony in his shirt sleeves.

Mrs. Holden recently appeared in "It Pays to Advertise," and her husband is a broker.

NEW UNION HILL TREASURER.

NOMES Stahl, familiarly referred to by many theatrical friends as "Bibb," is at present the treasurer of the Lincoln Theatre, Union Hill, N. J.

BOSTON OPERA CO. COMING TO N. Y.

MAX RABINOFF TO GIVE SEASON AT LEXINGTON OPERA HOUSE.

Max Rabinoff is to bring the Boston National Grand Opera Co. to New York for a second season. This engagement will be at the Lexington Avenue Opera House, beginning on Nov. 6. Last year Anna Pavlova and her Russian Ballet were an important part of the organization when it appeared at the Manhattan Opera House under Mr. Rabinoff's direction.

Oscar Hammerstein built the Lexington, intending to give opera, there after he had retired at the Manhattan Opera House. He was the Metropolitan Opera Company, but the courts prevented him from doing so because of his agreement.

Among the singers in the Russian organization are Misses Mladje Tzira, Louise Villard, Mabel Siegelman and Tinnak Minna, soprano; Marie Gay, contralto; Giovanni Zanolini and Marcello Martin, tenors; George Rakino and Thomas Chalmers, baritone, and Jose Marlonas, basso. Robert Monroed is the musical director.

Several novelties included in the advance prospectus are Dupont's "La Cebra," Rubinstein's "Demons," Rachmaninoff's "The Maidens" and Glendora's "Andrea Chenier." Other operas on the list are "The Tales of Hoffmann," "Faust," "Hansel and Gretel," "Iris," "Tosca," "Madama Butterfly," "La Boheme," "Pagliacci," "Agnese and Her Boy" and "Rigoletto."

The length of the season at the Lexington has not been announced.

RUSSE BALLET ARRIVES.

HEADED BY LOPOKOVA.

EXTENSIVE TOUR PLANNED.

Forty members of Sergei de Diaghileff Ballet Russe Troupe arrived Sept. 17, on the steamship *Lefortov*. With them was Lydia Lopokova, who takes the leading roles with the ballet.

Adolf Bolm, premier dancer, was also on board. During the summer he was situated at the Aqueduct Museum of the Prince of Monaco preparing a ballet which is supposed to take place under the sun. This ballet, "Sadya," which has never been seen in this country, will be danced to music from one of Rimsky Korsakov's operas.

Among others in the company were: Miss Sophie Fiance, Bolshoi, Miss Gavrilov, Krasnoff and Pianowski. Ravlinas E. Cottant, one of the directors of the Metropolitan Opera Company, who accompanied the troupe aboard the *William J. Ward* were also among the arrivals. The company will make an extensive tour of the United States and Canada under the management of the Metropolitan Musical Bureau.

Rehearsals at the Manhattan Opera House will begin on Sept. 18, and the first ballet opens for an engagement of three weeks at the Manhattan Opera House, Oct. 9.

MILLER'S FACTORY BURNS.

SHOEMAKER SUFFERS HEAVY LOSS.

If you are a performer and are not well supplied with stage shoes you are liable to do a little gnawing of the teeth for the loss of the ballet opens for an engagement of three weeks at the Manhattan Opera House, Oct. 9.

The fire occurred in a factory which was used for the manufacture of ballet shoes. The fire was caused by a gas stove which was left burning during the absence of the proprietor.

The loss is estimated at \$20,000. Mr. Miller announces that half of the factory was destroyed and that work has been commenced on rebuilding. The owners propose to resume manufacturing in about four weeks.

PARK PLACE THEATRE CLOSED.

The Park Place, Newark, N. J., playing International circuit, has been closed. The theatre was the lessee. The Harry Clay Blaney Co. is leasing off. The house may be reopened for the season next Monday.

"CANARY COTTAGE" FOR AUSTRALIA.

"Canary Cottage," Oliver Morosoff's big musical comedy hit, which will be seen in New York early this fall, is to have an Australian presentation. Hugh Ward, a well known theatrical manager in the Antipodes, will make the production in Sydney. The place will not be rewritten or "adapted" to suit the Australian taste, but will be seen in its entirety as first produced in Los Angeles.

WEBER, BECK AND FRAZER.

With Eric Tanguay Road Show.

IRENE FRANKLIN TO STAR.

Irene Franklin and her talented husband, Burton Green, will be lost to vaudeville this season for Miss Franklin is to be starred in a new play, with music, entitled "The Melting of Molly." The piece is by James Montgomery, and the music will be supplied by Mr. Green. The production will open in Poughkeepsie on Oct. 18, and later will be presented at the Princess Theatre in Chicago. Miss Franklin says: "I hope the new piece will prove to be a comedy."

"FLORA BELLA" IN CABARETS.

One of the new indications of the quick success of the new light opera, "Flora Bella," now playing at the Casino, is the fact that the song hits of this debut production are already a nightly feature in all the big Broadway cabarets and restaurants. The favorites are: "Flora Bella," "Give Me All of You" and "Crep, Crep, the World's asleep."

FUNMAKERS FOR CENTURY.

With the acquisition of Leon Brice, the Century Theatre can boast of a genuine theatre in Chicago it would be difficult to duplicate.

Sam Remond, Middle Fly, Frank Turner, Leon Brice and Marie Dressler form an unbeatable bunch of merry-makers, and Messrs. DIBBING and Siegfried should shake hands with themselves on the strength of having engaged them.

CYCLONIC EVA TANGUAY OFF ON COAST TRIP

Eva Tanguay with her Road Company of International Stars, opened her season at the Lincoln, Union Hill, N. J., afternoon Sept. 16, prior to a tour which will take the organization to the Coast. After an enthralling medley of numbers, rendered by Julius Lentberg and his capable orchestra, a pianist of the long haired variety entertained with a repertoire of operatic selections, using at the close a rendition of Mendelssohn's "Spring Song" played with his left hand.

Laddy and Laddy, divas from the former Hippodrome show, pleased with a fast and well arranged routine of acrobatic novelties, using just enough comedy to relieve the tension of their really daring work. This is an excellent tour and found instant favor with the large audience. The pining of Chas. I. Ross and company in the number three spot appear to be rather poor judgment as this sterling act, with his serio-comic playlet, would have fared better in the second half. The fourteen sketch of the married band and his long suffering wife received plenty of laughs, however, and the audience rose to the more serious moments with full appreciation of the points.

The audience was worked up to a state of expectancy when the cyclonic Miss Tanguay appeared to close the first half of the performance. Her great art bewildered in their color scheme and distinctly original in their mode, displaying very effectively the shapely Tanguay never extremities. After the eccentric comedy and extemporized few numbers around the footlights, each with a change of costume, the fairly naïveté applause led her to close part one of the program with the old familiar "I Don't Care."

Meredith and Brown, scheduled to open the last half of the show, were supplanted by C. and E. Wartana, a juggling duo, who had the most indifferent assortment of tricks, his best work being done in the manipulation of rubber balls, catching them in baskets placed on the front and back of his coat. The girl has nothing to do and leads little to the act as far as appearance goes.

Pure vaudeville entertainment of a most novel sort was furnished by M. Rossmore, an artist whose clever hands outline pictures from the smoked surface of a highly polished enamel plate, using no colors. In order to fill out the time of the turn he has added an imitation of birds, closing with the familiar duck idea. His artistic work is immense, and he would greatly enhance the value of his offering by lengthening this portion of the act.

In selecting an act to bring the show to a successful close Miss Tanguay's burlesque on Salome, Mr. Morris showed the most choice in choosing Weber, Jack and Fraser, a three act with cabaret properties and a fair amount of entertaining ability. The boys have lots of so-called "top" use a pleasing variety of numbers and work hard for approval. While individually, their efforts are not of the highest class, collectively they sing well and present a good appearance. The member of the act using Irish dialect has no conception of the Irish tongue, and would do well to devote more study to this part of the act. The boys vote them up however, and the audience displayed no anxiety to get to Miss Tanguay's Salome, being loath to part with the act.

Assisted by Chas. I. Ross in a travesty on "Salome," Eva appears to have forgotten the best part of her wardrobe, truly displaying her fair famed "personality" and "personality" to mention the ever twinkling dancing Tanguay limbs. The travesty is only mildly amusing, and furnishes a rather weak finish to the act which cannot be called more than an ordinary show.

The scenic investment is elaborate and impressive, but the lines lack the proper amount of laughs although the scenic is recommended for its brevity. As the Tanguay Road Show stands, it could be greatly strengthened by the addition of the one or two top acts of the first half, the rearrangement of the bill and a proper attention to scenic dressing.

NEW ACTS BESSIE CLAYTON & CO.

Theatre—Palace.
Style—Dancing.
Time—Twenty-five minutes.
Setting—Special dress.
Persons—Three principals.
Wardrobe—Splendid.
Dialogue—None.
Construction—Proper.
Action—Good.
Comedy—None.
Estimated Value—Very high class.

Remarks—There are few who will argue the point that Bessie Clayton is not entitled to a place among the very greatest dancers in the world. It is not actually the "American Queen of the World's Dancing Stars," as she is billed by the management, after seeing her new production. It is as her productions invariably are a pure dancing act, but one that is in a position by itself.

Miss Clayton attempts no pageants, confining herself to indelicately clever toe dancing in which she is ably assisted by Constantine Kosekoff and Lester Sheen.

Proceeding to two clever violinists who appear from the side entrance, the raising of the curtain discloses Miss Clayton costumed as was the role in Elizabethan days, and engaged in a flirtation that affords a splendid opportunity for the famous toes of the dancer to come into play.

A special dance follows, and then Pierrot, with her support, which brings the act to an end. In this, the star actually jumps upon her toes.

Interpreted between the dances are a band of entertainers who justify their being with Miss Clayton by rendering Hawaiian music in a manner eccentric and highly individual. While Miss Clayton is changing their drum and sides and microphone in a way that adds strength to a performance which, while it does not need it, is none the worse for their efforts.

Miss Clayton's new performance does not in any way injure her reputation as an artist of the highest calibre.

"THE MAGICAL CITY."

Theatre—Palace.
Style—Dance sketch.
Time—Twenty minutes.
Setting—Studio.
Persons—Five.
Wardrobe—Sufficient.
Dialogue—High brow.
Construction—Fair.
Action—Good.
Comedy—None.

Remarks—There is little doubt that Arthur Hopkins is sincere in his desire to present artistic offerings, but he would do well to consider his ambitions in that direction to the performance and staging of his vaudeville acts rather than apply it to the subject matter and lines.

In "The Magical City," his latest offering originally produced at the Shubert Theatre, the greatest mistake is that the subject matter of the piece is above or below, it's hard to tell which—the average vaudeville patron.

The scene opens in the studio of a chorus girl, pretty enough to have had an affair with a very rich man, from whom, though, she is now separated. With her at the time is a young man who keeps re-literting so often that he is a poet that one unconsciously comes to believe him another sort of creature who has been given a fit name which also begins with the letter p.

When they are discussing the possibility of living upon the allowance still doled out to the girl by the millionaire, the latter enters and is told by the poet that a rearrangement.

This playlet represents worthy efforts wasted on an unworthy vehicle.

ROSELIND COGHLAN CO.

Theatre—Proctor's Fifth Avenue.
Style—Comedy sketch.
Time—Fifteen minutes.
Setting—Special set.
Persons—Three.
Action—Fast.
Estimated Value—A fair act.

Remarks—Miss Coghlan plays the part of a stenographer who transforms herself from an old maidish type to a very pronounced blonde in order to come up to the requirements of her new employer for a typist that is up to date. She does not confine her metamorphosis to dress and hair alone, however, for, when she applies the peroxide to her hair she also acquires a very choice vocabulary of slang which she directs at her employer as soon as she enters his office. It proves too greatly up-to-date even for him, and when he has an opportunity to leave the firm he does so, glad to get away from his gum-chewing side. It is from this that the little sketch gets its title of "Too Much New Stuff."

The act is one that does not rise above the average in any particular. Miss Coghlan handles the two different types with skill, but her support, two men, is not so competent.

There is enough love interest between the stenographer and another member of the firm to furnish moments of sentiment and fantasy.

FERN AND DAVIS.

Theatre—Proctor's Fifth Avenue.
Style—Comedy.
Time—Fifteen minutes.
Setting—Special routine.
Persons—Two.
Wardrobe—Classy.
Dialogue—Good.
Action—Spirited.

Remarks—This is an act that will please people to some extent, cleverly done in the manner in which Ray Fern and Martin Davis handle themselves will satisfy discriminating tastes.

The act opens in one, where both members of the team are afforded an opportunity to do some clever dialogue, and then change to two. Fern stages a miniature measured above, playing and man and interlocutor alternately in a clever and satisfying manner. Burlesque is also indulged in, and the act closes with some song and dancing that mark Miss Davis as a young woman of ability.

MOORE AND HAAGER.

Theatre—Colonial.
Style—Giggling, dancing and talking.
Time—Fourteen minutes.
Setting—Ordinary house dress.
Persons—Two.
Wardrobe—Opening clothes.
Dialogue—Good.
Construction—Excellent.
Action—Fast.
Comedy—Sensible.
Estimated Value—A good drawing act.

Remarks—As a singing and dancing specialty these two are certainly entitled to a good position on any bill.

Their performance consists mostly of singing routine, but not particularly original, with but one exception, a song called "Hinky Tonky." The numbers are well put on and cleverly rendered.

Moore is of the old com stouting variety, who has brought his work up-to-date.

Miss Haager, as a singer, is of the fairy singing variety, which, coming along at a fair singing voice, can render songs of this nature pleasingly.

Moore also tells a few old negro jokes that have seen better days.

As a whole they give a pleasing fourteen minutes of entertainment.

Miss Haager makes several changes of costume, all of pretty design.

(Continued on page 8.)

FOREIGN NEWS

LONDON AT A GLANCE

"The Light Biter" will receive its London production to-night, with the following company: Albert Chavaler, Fred Lewis, Shaun Giverville, Rex London, Stanley Logan, K. Blake Adams, Jack Hubbard, Noel Dalton, J. Nicholas, John Perry, Aubrey Millward, Noel Coward, Fred Cressy, Cleely Dehaham, Cleely Courtneidge, Nancy Lovatt, Phyllis Hughes, Joan Reed, Steadman Stephens, Mona Pimance, Madge Compton, Leslie Graham, Rex Davis, Alice Mansfield.

Another production announced for tonight, which may have an eleventh hour postponement, is "The Best of Luck," at the Drury Lane. There has been a lack of certainty on the part of the management in regards to the exact date of presentation, and a last minute postponement would not surprise me particularly, as "The Light Biter" production is positively announced. The company to be seen in "The Best of Luck" includes: May Fortescue, Simona Marden, May Hobson, Renee Mayer, Constance Hynes, Violet Byrd, Fritz Elizabeth Roslyn, Madge Titheradge, C. M. Hallard, Langham Burton, James Leverett, C. Denier Warren, Edward Vines, George Mayne, George Killian, and Robert Hale.

"Fair and Warmer" will be seen in London, under the direction of Alfred Butt and A. H. Woods.

"The Misleading Lady," which met with favor at the Royal, had another fine English production, has duplicated its success at the Playhouse, here, opening Wednesday, Sept. 6.

The Gaiety has announced that Edward Knapik, the well known American playwright, who recently became a naturalized British subject, has adopted the name of Knabik.

"They Didn't Want to Do It," the new Spanish revue of Lew Lake, as down for production Oct. 2. Among the engagements for the company are: Charlie Rich, Elsie Boly, Forest Tull, Fred Malcom, Claude Gardiner, Billy Phillips, Marie Terry, Nora Stockelle, Dorothy Wheeler and Hickey's Circus.

An Israel Zangwill sketch, "The Mument Before," begins a tour of the provincial halls Sept. 20.

"The Allied Duo (Claire and Sadie), in "Convent Bell(e)s" are this week on the bill at the Regent, Gaiety.

The Duo Mermals continue at the New Bathing Pool, South Bay. They have three more weeks to "stay."

The Sultan Brothers are this week trying to make men laugh at the Granville, Waltham.

"The Sports Depot," the vehicle which the Kavanaghs are now successfully presenting, will be seen next week at the Hippodrome, Mansfield.

Hanray and Lee, the well known globe trotters, are on the Bandman Circuit, through India and Ceylon.

The Palace patrons think pretty well of Bob Anderson and his polo pony, Bonita. They begin their last fortnight at this house Sept. 18.

The Yentoy Brothers are prominent on this week's bill at the Palace, Blackpool.

Rensale and Borburgh write me they are doing well this week at the Palace, Maldstone.

The Manufacturing Menchu Troupe called on me last week and insisted on my seeing them at the South London. They practically kidnapped me, but they treated me so well and seemed so well with their novelty act that I am willing to be kidnapped again. This week they are playing the Pavilion, Barnsley. Week of Sept. 18 they go to Duxton.

The Four Circley Otis play the Tower, Blackpool, next week.

My friend, Morris St. Clair is doing his novel venturolactical act this week at the Palace, Bradford.

La Belle Nello is at the Palace, Weymouth, this week.

The Five Hollanders are at the Empire, Barnsley, next week.

The Sublime Family opened week of Sept. 11 at the Empire, Ashton-on-Lyons. Next week they will be at the Empire, York.

Norman Field, in his act, "Trocks, Frits and Muck," will be at the Alhambra, Barnsley.

Ellie Malpass is presenting her entertaining act at the Hippodrome, Bristol, this week. Colleen, London, follows.

Flore and Alberta, in "Twists and Twirls," open Sept. 13 on the Magnam town, after which they play the Olympic Park.

Sam Vaseo, at the Hippodrome, Sheffield, last week, found him the most modest musician. We met after the show, and over a glass of ale he told me he wanted to book the South of France for any money offered for the Winter months, as he doesn't like to be in England in Winter time.

Met Albert Voyce in Barnsley last week (he was playing the Alhambra), and he showed a bunch of clippings praising his act. According to those notices he is certainly the man with the goods.

Gracie Grahame is back in London after two years in South Africa and Australia. According to the newspaper notices in her scrapbook, which she brought in to show me, she was a favorite, with a big F, in both countries.

Harry Lander, who was beaten by Fred Walmsley in their recent golf match, said that in spite of the fact that it didn't cost him any money, he hated to lose to him on principle.

In the death of Capt. Basil Hamlin England loses a brave soldier and the stage a clever entertainer. "Gilbert, the Filbert" as he was best known, was a pal of mine. Many a junketing party have we enjoyed together.

Basil Hamlin Bedford, to give his full name, was captain in the R. F. C., City-Ballion Section, and was killed in an unlooked-for way. His balloon broke loose and was sailing toward the Austro-Hungarian lines. Acting quickly, Hamlin threw all papers of military value into the British lines and attempted a parachute drop, but his parachute failed and he was dashed to the ground, breaking many every bone in his body.

News just reaches me of the recent death, in Glasgow, of William Glover, the well known Scots musician. His father was for many years prominent as a manager in Scotland, and his grandmother was Mrs. Glover, a celebrated actress in the early part of the nineteenth century.

"This and That," Andre Charlot's new revue, is now in rapid preparation for an early production. The company includes: J. W. Tate, Charlie Mayne, Will West, Gerald Williams, Irene Maloney, Miss Wills, May Robinson, and Ellen Maloney.

Alfred Butt will direct from his new office in the Gaiety House, the following theatres: Palace, Empire, Gaiety, Adelphi, Victoria Palace, Globe and Queens, London, and Palace, Paris.

My old friend Tom Gilbey is no more. He was

killed at the front by an enemy shell. Tom was T. J. Kildare in private life, and was a prince of good fellows. He was a versatile performer, and leaves many friends in and out of the profession.

Tan, Clair is to appear in London under the management of Alfred Butt, just as soon as her engagement in the United States comes to an end.

The Gymnase Theatre, in Paris, has been leased by the Great Raymond for the presentation of his magical entertainment.

George Barclay is sole business representative for Henry Herbert.

Fred Wylie, of the Aston Bos, cyclist, believes in the edg, "If at first you don't succeed," etc. He has, for a second time, been rejected as unfit for the army, and contemplates trying again.

Fred Clements has engaged Arthur R. Carlton and Henry Whitty to play the ugly sisters in pantomime, at the Theatre Royal, Worcester.

Calet is on a provincial tour, and is playing Alhambra, Barnsley, this week.

The Military Band has rejected Bert Norman as unfit for service.

Dr. Walford Bode writes me that he arrived last night in India and opened at the Borel Theatre, Bombay, under the auspices of the Sandman V. V. V. and secured an instantaneous success. Then he went to Calcutta, opening at the Empire to a packed house. The doctor modestly says that he the most talked of was in Calcutta, and sends clippings to back up his statement. Box.

ACTORS MAY BE BARRED.

ENGLAND'S ALIEN LAWS TIGHTENED AGAINST ALL BUT HUMILIATORS WORKERS.

London, Sept. 20. Theatrical performers, musicians and singers may experience some difficulty in entering England after Oct. 1, owing to an amendment to the Orders in Council, by which written permission for admission to any part of the United Kingdom must be secured after that date, from the Board of Trade by all aliens other than those engaged in manufacturing occupations.

It has not been passed upon yet whether or not this applies to actors and theatrical persons, and it is hoped that they may be found by which they can be exempted from its application.

SENOR ECHEGARAY DEAD.

NOTED SPANISH DRAMATIST AND MINISTER OF FINANCE.

MADRID, Sept. 16.—Senor Don Jose Echegaray, the foremost Spanish dramatist, and formerly Minister of Finance, is dead.

Senor Echegaray was born in Madrid, March 1835. He served as Minister of Finance from 1874 to 1874, and is principally known for his plays, some of which have been translated into all the European languages. Jointly with the French poet, Frederic Mistral, he received the Nobel prize for literature in 1904.

Among his best known plays are "Folly or Saintliness," "The Mad God" and "Marianne."

RAY COX A HIT.

(Special to The Clipper.)

A telegram from London announces that Ray Cox, the American comedienne, opened as the principal fun maker in "With Play Plying" the new revue at the Hippodrome, which was staged by William J. Wilson, an American director. The press accorded Miss Cox unstinted praise for her comical work.

Besides playing the principal role, Miss Cox introduced her horseback riding vaudeville act, seen recently at the Palace Theatre.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

S. C.—We have no knowledge of the present whereabouts of the party. Address her in our care and we will advertise later in CLIPPER letter list.

F. H. A., Sioux City.—Information not at hand. Address Al. Johnson in care of the Lyric Theatre, Philadelphia.

F. B., New York.—See answer to F. H. A.

NATALIE ALT will appear Oct. 2, at the Palace.

"THE SILENT WITNESS" celebrates its fiftieth performance Sept. 21.

LESTER LONGERAN has written a play which may be produced by Amy Ricard.

JOHN T. MURRAY has signed for a prominent role in the new Winter Garden production.

"THE BEAUTY" is the title of a play by Rita Weman, which Elizabeth Marbury will produce this Fall.

PEGGY O'BRIEN, now playing in "The Flame," at the Lyric Theatre, has taken an apartment on Riverside Drive and become a regular New Yorker.

GARETH HUGHES, now appearing in "The Giddy Man," is under contract with A. H. Woods for a term of years and will not appear in "Major Fendels" as previously announced.

EDITH RANDOLPH has been added to the company engaged by Helen Freeman for her new Nino O'Clock Theatre, the opening of which has been postponed until October.

MRS. FISKE returned last week from the Adirondacks, and held her first rehearsal of "Bustle and Susan" Sept. 18, preparatory to beginning her tour Oct. 2 at the Apollo, Atlantic City.

FLORENZ ZIEGFELD and wife, Billie Marks, accompanied by Ethel Barrymore, Mr. and Mrs. Gene Brock, Holbrook's sister, Edith Palmer, went to Boston Sept. 17, on Mr. Ziegfeld's yacht to attend the opening, in that city, of the "Ziegfeld Follies."

R. B. JACK has returned to New York.

FRANCIS POWELL has returned to New York from his home in Virginia.

PAUL GORDON will be seen on Broadway this month in the juvenile role in "Margery Daw."

REHEARSALS are on for "The Merry Wives of Windsor."

THE first performance of "Her Soldier Boy," now in rehearsal, occurs in Albany.

WM. HODGE, in his new play, "Fading Sister," opens Oct. 2 at the Marine Elliott Theatre.

"JUSTICE" opens Sept. 25 at the Bronx Opera House.

HAROLD DE BECKERS has been engaged for a role in "Who Is He?" a farce now in rehearsal.

KIRAH MARSHMAN has gone to Los Angeles, where she will be a member of the Little Theatre Stock Company.

BRIGHAM BOYCE, in "The Little Shepherd of Kingdom Come," is to be seen in New York this season.

MARIE SHOTWELL returns to the spoken drama next month in "Mockery," which Eliza A. Andrews will produce.

FORREST HUFF and FRITZI VON BUSING have signed with the Shuberts for one of their "Alone at Last" companies.

DAVE STAMPER is responsible for the music of the new Ziegfeld "Midnight Frolic," which opens Sept. 26, at the New Amsterdam.

GEORGE PARSONS has signed with H. H. France, for the leading comedy role in "Business Before Pleasure," put into rehearsal this week.

PAUL SCHINDLER has signed with Charles Dillingham as musical conductor of "Hip Hip Hoory," which goes on the road next month.

GEORGE ANDERSON has signed with the Shuberts for a leading role in "Follow Me," the new Anna Held musical show now in rehearsal.

ED. WYNN will continue as master of ceremonies at the Winter Garden Sunday concerts during the run there of "The Passing Show of 1916."

MRS. BEATRICE FORBES ROBERTSON HALE has leased her house in Forest Hills Gardens, L. I., to Dean Kirkway, of Columbia College, for the Winter.

CONSTANCE COLLIER will not go into vaudeville at present, owing to her engagement for Silvio Hedi's production of "The Merry Wives of Windsor."

REVELLE FREDERICK, who was one of the stars in "The Big Show," at the Hippodrome, will act in a cabaret girl in the second act of "The Man Who Came Back."

COAST AMUSE CO., of Astor Park, amusement enterprises of all kinds, was incorporated at Trenton, N. J., Sept. 11, for \$15,000. Lee W. Berry, Myrtle C. Berry and Fred R. Burdick.

FREDERICK KAUFMAN, who has been stage manager with E. H. Sothern for sixteen years, will act in like capacity during Mr. Sothern's tour in "If I Were King," for the benefit of the British Red Cross.

E. RAY KAUFMAN wishes us to deny the report printed in several papers to the effect that his one act play, "Elsie," will be produced at the Little Theatre, San Francisco, under the direction of "Reginald Travers."

LUTHERS HARRIS has been engaged by William Frawley for the role of the General, in Shaw's comedy, "Getting Married," which will have its first American presentation in this city next month.

"ANN," an English success, is to have a production, in this country.

"FRIEND MARTHA" is in rehearsal, under the stage direction of Mabel Macdougall.

ALICE BRADY has decided to eat her lot with the movies for this season, at least.

A. H. WOODS has acquired the rights to "The Knife," a new play by Eugene Walter.

LEO DITCHEMBE begins his Chicago engagement Oct. 1, at the Grand Opera House.

HARRY ASHFORD will play a leading role in "Who Is He?" an F. C. Whitney production.

WARREN BURROWS and wife, Leona Leslie, have purchased a summer cottage at Freeport, Me.

EDWIN CLAYTON has been engaged for the juvenile heavy with the "In Walked Jimmy" production.

CHARLES COMPTON returns from the West to begin rehearsals for a Broadway production next month.

VIOLA ROACH has signed with the Shuberts to play the role of Margie, in the Western "Hobson's Choice" Co.

ESTELLE WINWOOD, who will play a leading role in "Gush," at the Lyric Theatre, arrived from England last week.

ALICE GALE will play the nurse in the screen production of "Romeo and Juliet," in which Theda Bara will be the Juliet.

MAGGIE CLINE was fined \$5 and costs while driving through Red Bank, N. J., for having the front lights of her car too bright.

ALICE GALE has been engaged to play the nurse in the Fox Film version of "Romeo and Juliet," now in course of preparation.

W. LAWSON BUTT has signed with Silvio Hedi to play the role of Ford, in the forthcoming production of "The Merry Wives of Windsor."

"UPSTAIRS AND DOWN," under Oliver Morosoff's management, comes to the Ort Theatre, New York, Sept. 25, after a week in Washington, D. C.

CATHERINE LEXOW, daughter of Charles Lexow, of the Lexow Investigation fame, has signed with Selwyn & Co. for one of their productions.

RUSSELL SIMPSON and FREDERICK GUEST have been added to the cast of "The Blimp," which will have its premiere Oct. 16, at the Apollo, Atlantic City.

ANNIE HUGHES' sons, gone to the home of James K. Hackett and his wife for a rest, after her recent injury, which confined her to her home for several weeks.

CYRIL MAUDE will begin his preliminary tour of four weeks in his new play, "Jeff," Oct. 2, at the Empire, Syracuse, and his wife, the tour Mr. Maude comes to the Empire, New York.

DAISY DE WITTE, a discovery of F. Ziegfeld, will make her stage debut as one of the beauty bunch in the new "Ziegfeld Midnight Frolic," Sept. 26, at the New Amsterdam Theatre.

MRS. ED. WYNN, wife of the Winter Garden comedian and daughter of Frank Keenan, lost a valuable diamond bracelet last week in the Harris Theatre. It was a birthday present from her father.

THE STAGE CHILDREN'S FUND, of which Mrs. Millie Thorne is president, and Lee Shubert, honorary president, will hold a season at the McAlpin Hotel Nov. 24, 25, for the purpose of buying a summer home for the children of the stage.

VAUDEVILLE

WYNNE PYLE.

Theatre—Palace.
Style—None playing.
Time—Twelve minutes.
Setting—Grand one drop.
Personae—One.

Estimated Value—Needs high class audience.
Remarks—Undoubtedly, Miss Pyle is a pliant of natural endowments over her instrument, for she displays a technique capable of carrying her safely through the most difficult of piano scores. Whether or not she is quite as capable when handling words that demand an interpretative and imaginative temperament, though, she did not make clear, confining her program to music that demanded merely technical efficiency.

The Palace audience received the act very cordially, demanding the second encore. The patrons of that house are, however, of a class to which a program of concert music has more attractiveness than it does to the average vaudeville lover, and the act might not go so well in another house.

RUTH ROYE.

Theatre—Palace.
Style—Song.
Time—Fifteen minutes.
Setting—Grand one drop.
Personae—One.

Wardrobe—The best.
Comedy—An abundance.
Estimated Value—Just average.
Remarks—Ruth Royce's new repertoire is, in particular, just like her old one. It's a sure hit. And her gown, of which she has a change for every number, can be put in the same class. Thus, with the Royce personality, classy gowns and easy songs, the act maintains the high level on which Miss Royce has kept it ever since she first appeared at the Palace two years ago.

Miss Royce has been very fortunate in the selection of her songs. The first describing the love making of a couple passing through a tunnel, the second the amount of bad things in every good little girl; the third, the youthful proclivities of aged Colonel Jenkins, and the last, the things she learned in a doughnut factory.

All put over with the usual personality of this young woman make an act that can claim a place with the best.

JACK NORWORTH.

Theatre—Colonia.
Style—Singing and stories.
Time—Twenty-five minutes.
Setting—Ordinary house drop.
Wardrobe—Walking suit.
Comedy—Fair.

Estimated Value—Excellent feature headliner.
Remarks—Jack Norworth returned to the rest of his success at this house, where his popularity and his absence in London for two years alone would have sent him over for a good sized bit. Under ordinary conditions Jack would not have fared more than good as the songs he selected for his reopening proved he has finally judged the American audience, his fault with most likely to be remedied, as Jack is too good a showman to take any long chance.

Walking on the stage in a very English looking walking suit he first rendered a song about "London," following with one about the "Ten Bridesmaids," easily the best summer he gave.

Then four or six stories about the conflict in Europe, told in a humorous way.

He finished with an American song about "Grandma," and judging from the way it was received, Jack will do well to keep it in when he makes the regular change.

London hasn't taken from him the knack of knowing how to put over a song, in fact, it might be added that the trip has put the finishing touches to an already clever artist.

LEW DOCKSTADER.

Theatre—Palace.
Style—Monologue.
Time—Eighteen minutes.
Setting—Single drop.
Diologue—Funny and clever.
Comedy—Plenty.

Estimated Value—In class by itself.
Remarks—Lew Dockstader is still, but he is now a new kind of boss, as Aaron Hoffman has written him a very clever monologue that gives ample opportunity for threats at Hughes, Wilson, and Bryan, and jokes regarding Col. Roosevelt.

Dockstader is now a "white haired, high backed, fat and fatulent" man, but he has as though there was no such thing in the world as burnt cork. If you met him on the street you would pick him out just for what he pretends to be at the Palace.

"The President, the Governor and the Mayor, get paid, and 'the' boss works for nothing, but after a few years, though he had no salary, the latter always retires to his estates," is one of his remarks.

All in all, Lew Dockstader is a better boss in white than he is in black, judging by his reception at to Palace.

FROCTOR'S FIFTH AVENUE.

W. W. QUAD, MGR.
 The street car strike appears to have no influence over the patrons of Froctor's Fifth Avenue Theatre, for there were just as many persons standing up last Monday afternoon to enjoy the bill arranged by Manager Quad, as before the strike began. The reputation of the Fifth Avenue Theatre has established, however, of presenting the best for the least, accounts for the unusual condition.

The program opened with the usual picture, and then followed "Katie Fowling," a comedy of skill and speed. They pleased the audience with a good performance.

Morris and Campbell, a singing and dancing team, followed, and the applause they received attested their dexterity both as dancers and melody makers. Then came De Shelle and Archer, in a sketch, and Maletta Boncompagni.

The latter young woman justified the opinion in which she is held by many admirers, for she is a violinist capable of very expressive playing, and whether it was a theme of shallow or great intensity, proved herself able to deliver it with true feeling and appreciation.

Perhaps the best act on the bill, however, was Helen Holmes and company, in a dramatic sketch that lifts one up and sets them down in a cabin in the plains, among folk who are busy administering the law without the aid of judges and juries.

Two ranchmen have fallen out and become enemies over the love of a girl and when they meet on the road, one of them shoots the other. Friends of the latter capture the murderer, who was the rejected suitor of the girl and bring him to his home before slipping a noose about his neck. He denies he did the shooting, but his captors pay no heed to him. They are much astounded, though, when the girl comes in, says she saw the crime committed and that the prisoner is innocent, for the dead man would have been the father.

The point about the sketch which is unusual is then revealed, for, after the ranchman hews the girl, alone with the murderer, adults she tried to save his life. Asked why, she declares she did so in order that she might marry him and so legitimate a child which she expected, and of which the dead man would have been the father.

Upon being refused, she shoots him.

Harry Tighe and Sylvia Jason form a team. Tighe very large and Miss Jason very small, which wins many laughs owing to the difference in height between its members. With songs and dances and an occasional dance, they held attention for fifteen minutes.

The last act before a Fringe-Kayton comedy closes the bill is Morris, Weston and company, a dancing exhibition.

PALACE.

ERNEST F. ROSEN, MGR.

If any other evidence that the programs presented each week were necessary to prove the Palace the premier vaudeville theatre of the world, it could be found in the fact that last Monday night, for, with the rain falling so hard that taxi-cab companies were making a fortune, a capacity audience of about 1,500 persons was present. The night, headed by Bessie Clayton, heralded by the management as "America's Queen of the World's Dancing Stars," and Ruth Royce, Lew Dockstader, and George Owen, followed by the offerings fully repaid patrons, however, for braving the elements.

A McKing tune is always a laugh maker, especially when it is sung by a woman. Miss Royce, therefore, started the night with a riddle to the audience, then the McKing tune, which opened the bill, put the audience into good humor at once for it had a valuable one. Needless to say the boys who attempted to reach its back went home black and blue in a dozen places.

In second position was Wynne Pyle, a concert pianist, who is just becoming acquainted with vaudeville audiences—and salaries. A detailed description of her act will be found under New Act.

People have come to depend upon Charlie Grevin for a sparkling bit of fun, and with Anna Chance assisting, he furnished it.

Miss Clayton played the part of an adoring and jealous wife in a little upon her husband helping her clean house in order that she can keep him where she can be sure he won't flirt. To do this she had to make a long drive to send him a telegram, signed by his firm, directing him to go to Poughkeepsie. It arrives and, content of the wife, he hands the telegram to his wife who her suspicions are aroused. She opens it and reads:

"Stay at home and help your wife clean house." Viracut is a comedy which Miss Clayton is a new repertoire, a further account of which will be found under New Act.

In "The Magical City," Arthur Hopkins is offering another production that is aimed to please the artistic cravings of vaudeville lovers. It is doubtful if it survives long enough to please very many. It is a very long comedy.

There has never been but one "The Boss" in vaudeville, and Lew Dockstader is still portraying him, but with new jokes and observations. These will be more fully described under New Act, as Aaron Hoffman has turned out an unusually clever monologue for the vaudeville former minister.

Bessie Clayton was in the next position, assisted by two male dancers in an exhibition of dancing and acrobatics. The act was very well received, the greatest two artists. A band of entertainers adored her with acrobatic music. As Miss Clayton's act is a comedy, a further account will be found among the new acts.

Although occupying the end position on the program, Mildred Macomber and her dancing partner, entitled "Hollywood's Dream," won applause that was well deserved.

Holiday, on his way home, presumably after having enjoyed a liquid banquet, falls asleep in the park and dreams that he sees a score of harlequins and wonderfully formed girls diving into a nearby fountain. So fascinated is he by their charms that he is almost in himself, after having been hurled to the brink of the fountain by Miss Macomber in a series of dances that would make a statue set up to the gods enviously. The plunging into the water serves to awaken him, and he continues his way home.

There was not an act on the bill that was not accorded hearty applause by the audience, and Miss Clayton was forced to respond again and again before being allowed to retire.

The usual Pathé moving picture review opened the bill, and the Palace will deserve the title which it has won as the world's foremost vaudeville theatre. Each act on the bill was given the same fair most any offers.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7.
 BE SURE TO ORDER YOUR COPY IN ADVANCE.

VANDERBILT

AMERICAN.

CHAS. FORTMAN, MGR.

Despite the heavy downpour of Monday night, a comfortably filled house viewed the vanderbilt entertainment for the first three days. Moore and Ford, two performers of the first class, showed a queer jumble of singing, dancing and acrobatics. The boy possesses a fair voice but lacks delivery and presence.

Silvery and Townsend present a good routine of fast dancing numbers, dressing neatly and working with a certain ease. A most unique case of a burlesque dance, accompanied by a song, was shown off to a generous hand. The woman's song number could be easily dispensed with.

"The Centenary," billed as a "gripping dramatic playlet," with the music and company, failed to live up to its programmed description. Miss Rogers speaks her lines without expression and with an annoying inflection, a fault she should strive to remedy at once.

The two male members of the cast handled their roles satisfactorily. The idea is true, the lines of the clapping, melodramatic sort, and there is a ridiculous superabundance of gun handling. The setting is effective, but as prize gaudy in its general scheme.

Two young ladies billed as Earl and Sunshine followed the dramatic effort. In their first number, one did an excellent "boy," but her partner is too big to essay the "lover's strife." A song by the taller member of the act could be very well left out. The turn showed shades of clever character delineation, but the material was more of handling leaves room for much improvement.

The bright spot of the first half is furnished by the Phillips Four, worthy of a better position on the bill. Two men and two women, showing the some of class supply the musical background for the display of the fourth member's various talents. She handles her part with a few numbers, and looked stunning in her various gown. The piano, violin and cello rendered an operatic repertoire with a few numbers, the masters of their respective instruments. This is indeed a highly entertaining specialty and could play on most any bill. The turn pulled down a good sized hit.

Opening the intermission, Dave Thursday, English character comedian, made lavand friends with the American regulars, and registered solidly. His songs and characterizations are away from the usual run of this type of act, and the burlesque band finish brought him back to recite a comic set of verses. Thursday has much natural repose, and with the best kind of material, should be heard from.

The feature of the show, the Klunkid Klunkies, pleased with their Scotch review. The members of the company, eleven in all, work hard individually and collectively, the girls in a few numbers, and with the necessary "pép." The second dance is especially well done, and the work of the tall fellow with the hams drew down a word of mention. His manipulation of the act is remarkable. The female "comic" of the act drew plenty of laughs, but a slight touchdown in her manipulation would help to increase her usefulness as the comedy relief. This act scored a distinct hit.

Fields and Halliday, with their travesty on army life, hold down the bill with a good shape and left them laughing. Fields shows long experience in his line of work, and timed his laughs to a nicety. His work with ease and merrily, and gets every point over without any trouble. The straight looks well and has most pleasing personality in the class up spot. Fields and Halliday more than hold their own.

Volgas and Giffie are top notch equilibrist, and possess merit enough to close any show on the big circuit. Their appearance, and the man's work closes with anything of a similar nature in vanderbilt. His balancing feats with the teeth are wonderful, and his assortment of tricks of the most distinct nature.

This is really a big time offering in every sense of the word. Volgas' closing stunt of supporting eddy by his teeth, and Giffie's sealed in a heavy chair, furnishes a real thrill.

"Stocking Society," a two-part Keystone, proved a good comedy, with situations that sent the audience home in a good humor, and mind despite the torrent that was falling outside.

COLONIAL.

ALFRED DANNING, MGR.

This house, the last of the Keith string to start for the season, had a very auspicious opening Monday, Sept. 18.

In the evening the house was a capacity one, and the bill presented a good mark for Manager Darling to beat.

During the summer some very extensive alterations were made to the house, being entirely renovated from cellar to garret. Old gold and red is the color scheme.

The Alexander Bros., a team of ball bouncers, drew the honor of starting the ball rolling for the season of 1914-17, and set a lively pace. The boys have drawn the balls in a clever manner, always having them under control, and doing almost seemingly impossible stunts with them. They made a decidedly good impression.

George Austin Moore and Coriella Haeger made their first appearance here since doubling up, and scored heavily. (See New Acts).

Then came the real walk of the program, when Ed Flanagan and Neely Edwards put on their acrobatically funny skit, "On and Off." The boys "knocked them out" Monday night.

Leo Beers, with his piano song readings, followed and kept up the good work. Beers is an artist all right, not letting up on his audience and keeping them all during his entire act. He has made a good selection of songs, principally his second number, that went over for several bows.

For an artistic hit Eduardo and Eliza Canasno were never even questioned. If there is ever to be a dance contest this talented pair would most likely have an easy-time in showing that Europe has never seen a more talented couple. Of the five dances shown, "The Whirlwind Turn" was the best liked. The costumes worn by Madame Canasno were all latest creations. They were a solid hit.

Dorothy Ture had no trouble in convincing that she still retains her remarkable two grand opera voices. She put over five songs in a delightful way. Her costumes worn by Madame Canasno were all latest creations. They were a solid hit.

Sian Stanley and his family continues to please with the same performance and, as usual, was a "knockout."

Making his first appearance after a two year trip in London, Jack Norworth was given a very cordial reception. Jack is the same clever showman of old, a little changed in appearance, somewhat English, but the talented singer of character songs has missed a little on his selection of songs. Anyone with less ability than Jack would have fared rather badly. As it was the audience didn't judge so much his material, as they were glad to welcome him back. (See New Acts).

Camilla's birds, worked by the madame herself, held down the closing position, putting the birds through many difficult and amusing stunts to several bows.

JEFFERSON.

W. H. RAYMON, MGR.

The grand fall opening at the Moore houses is on for week of Sept. 18, and the Monday matinee at this house saw big attendance in spite of the rain in prices which went into effect on that date. The first number was furnished by Layne and Benjamin, who proved to be a pair of acrobats poor audience. One works straight and the other comical, the latter coming in with one type of a song. They go on full stage with trappings for the act. They do an exceptionally good routine of difficult stunts, and the comedian's funny skit is judiciously introduced at such times as they each need rest. They finish strong with the straight doing a sackward drop from the high pedestal to hands on a table. They scored a sure hit.

Sammy Keefe and Shaw, in number two position, offered a fair act. They open with a song and then, with one man at the piano, the woman and other comical. There is a piano solo by the pianist, a song by the woman and a trio finish. The man at the piano plays well, but to finish the set on solo voice, the woman alone possessing a fair singing voice.

Weber and Williams, two men, a straight and Dutch comedian, open with song by the straight man. Then follows some comedy patter which goes to a medley, in which they each take part

and they finish with a dance. They were fairly well received.

"The Bank's Hank Mullins" is a rather tricky sketch, which along with the last number, the last of the corporation which believe in equal salaries, but it lacks a punch. The main idea is a bank's director's meeting, and the best called by the paying teller. There were six men and one woman in the sketch.

Charles MacIntosh substituted for Big Kelly Forrest at the first show, and scored a success with his talk. He is just a little different as a monologist, and the recognition accorded him was well deserved.

The Moratti Opera company, three women and two men, proved a capital number, and was one of the hits of the evening. The company has many selections, including the march from "Faust" and the sextette from "Leda." The soprano, baritone and tenor, have good voices, and the blending of the five voices is excellent.

The Imperial Hawaiians, six men and one woman. The men play various stringed instruments skillfully assembling the guitar and mandolin in appearance, but greatly resembling them in fact. The woman does a little dance and one of the men plays a solo in a richly resonant baritone voice. They scored the big hit of the bill.

Anthony and Mack (two men) proved, in closing position, that they have a strong two act. They do a straight and an Italian and a lot of sidewalk conversation stuff. They finish with the straight playing a Irish jig to the tune and the Italian dancing to the music. They were a pronounced hit.

CITY.

SAM FIELD, MGR.

A fairly well filled house on Monday afternoon received the disappointing news that Harry Breen, our comic, would not appear on Monday night.

Edgar Berger and company opened. The hand balancing work of the men is excellent, while the "co." a girl, offered a new one to the audience, with Berger doing some really difficult head twists and spins, caught the fancy of the Monday audience, while the girls were in the state of a daze.

Greenley and Dayton are pleasing dancers, and their conversation, carried on in German, French and Yiddish, tickled the representatives of those races present. The individual dropping clings with the best of its kind, but the slow double dance should be quickened up.

Billed as "Two of a Kind," a girl and boy team, opened with some rather amusing cross-conversations, the young man enacting a fly comic of the Henry Fox type. A little reprieve would help him immensely in putting the "wise cracks" across, and he should refrain from fooling with his collar so much. One gets nervous at seeing the girl do, and does quite a little "in soldier" number, and looks really fetching in her costume. The boy should have a little comment of real ability to further playing.

Holding the film, a musical tableau, "The Red Heads" followed. Five principal and a chorus of girls, picked out, apparently, not for their physical beauty, but because of their hair, and the form of the company. The juvenile looks well, but could handle his lines better, while the improve is event to the point of attractiveness, and wears her clothes as though she is a regular team, a good review showed some excellent effects in the latest models, and appealed particularly to the feminine element.

A female impersonator of considerable ability and most pleasing voice scored the first solid hit of the show. The impersonator, with a change of gown for each, but could not resist the temptation to the finish to let the audience in on the fact that she is a regular team, by making a brief speech in a loud, coarse voice.

Bert Leslie and company hold down the stellar position in real big bill, but are not as much as atmosphere of class to the proceedings.

An act which, placed in earlier position, would have fared better, is the Poff and Ives. The boys are not nearly as good as they are named. Dressed in Russian costume, one of them renders four numbers in a really well trained and melodious voice, accompanied by his partner on the piano. The vanderbilt portion of the carnival bill is brought to a close by Booth and Leader, a cycling team.

PLAYERS — STOCK — COMPANIES

STOCK MANAGERS
REFUSING PLAYS
SEEN IN FILMS.

Playwrights who have in the past drawn large incomes from the presentation of their works in stock have been much perturbed since the opening of the Fall stock season over the fact that, by turning their works over to moving picture manufacturers for film purposes they have practically made them valueless for stock purposes. In other words, many of them feel that they have killed the goose that laid the golden egg.

When motion pictures first attained such popularity that their manufacture began on a large scale, efforts to gain the film rights of plays then earning large amounts for their authors were made. But the authors held off from year to year until the offers became so great, as the available supply of plays was cut down, that they could no longer refuse. Then they surrendered to a bunch, and play after play that had been appearing in stock was turned out on the celluloid tape.

In doing this, of course, some of them were convinced that the amount they received for the film rights was greater than they would derive from its continued presentation in stock. But others did not look that far ahead and believed that, after the film had been shown, their work would command the same value as a stock attraction as it did before.

The opening of the Fall season has shown this to be a false calculation, and stock theatre managers all over the country have been refusing to put on plays which have ever, even a year or more ago, been seen in film houses. They argue that the thing which made the play valuable to a film producer was the name of the piece, for most of the plays used in stock houses were those which, at some time or other, scored a matrimonial success. "The Third Degree" is an example.

The name, though, was what made the piece of value to the stock managers, and the complaint that is being made is that the drawing power of a play which appears in film is diminished as far as stock houses are concerned, for both types of entertainment draw their patrons from the same class of theatregoers, and, once having seen a play in film, a patron hardly wishes to see it again, even though it is presented by real actors.

Thus, many playwrights are now rather sore at themselves, for, by letting their works for film purposes, they have ended their usefulness as stock attractions.

CELEBRATES THIRD YEAR

DENVER. Sept. 18.—The Denham Stock Co. here has achieved a record for stock, no Manager O. D. Woodward declares. The club celebrated its thirtieth hundredth performance recently, and in its not quite three years this organization has not closed a single week.

Yess Flinay has been with the company for seventy-nine weeks, but Albert Phillips, leading man, is a recent acquisition.

STOCK CO. FOR SAN DIEGO.

SAN DIEGO, Cal., Sept. 18.—Negotiations are under way by which Oliver Morosco will probably establish a stock company at the Strand. There has been a scarcity of road attractions, and a good stock company should prove a paying proposition.

Arrangements have been made to have the company lay out on dates of road stock bookings.

LEAVES STOCK RARKS.

Missa Phillips, after two years in stock with Olive Flinay and company, has left that field to "scope an engagement in musical comedy. She opened last week in "Kathinka," at the Shubert, Boston.

JOSEPH DE STEFANI is working very hard at Volante's—the new studio location of the Klatsche Pictures Co.

DAVIS STOCK CO. OPENS.

PLAYS FAIR WEEK AT LOWVILLE, N. Y.

The Walter Davis Stock, the third of the Davis attractions, opened fair week at Lowville, N. Y. Adam W. Friend is manager of the company, which has as general manager of the Davis attractions. The cast is headed by Walter Davis, supported by Freda Thompson and company including: Ilroy Rhine, second business; Carrol O. Berry, juveniles; William Robertson, characters; William Killeen and Joseph Flynn, general business; Rose Mills, second business; Leonard Robinson, character, and Florence Curtis, ingenue. The plays produced under the direction of Edward S. Robertson include: "House of Love," "The Taming of the Shrew," "The Taming Point," "Mam'zelle," "The Light That Failed," "My Mother's Boyar" and "Driftwood." Andrus R. Pann is the advance, and Henry T. Jackson, carpenter, has joined for the rest of the season. Howson C. Taylor is the property man.

NEW ORPHEUM PLAYERS. OPEN.

READING, Pa., Sept. 18.—The Orpheum Players opened to-day at the Orpheum Theatre, the last house here to open its season. The initial attraction was "A Pair of Sixes," to follow next week by "The Law of the Land."

Harry A. Bond and Florence D. Norton are playing lead and in their support are: Summer Gard, comedian; Wm. Thompson, character; Arthur R. Edwards, juvenile; Paul Schwager, light comedian; Nan Crawford, second woman; Anna Athey, female character; U. Marie Hodgkins, ingenue; J. Russell Webster, stage manager, and Chas. D. Pitt, stage director.

THAT'S WHAT THEY ALL SAY!

DRAK CLIPPER: Thanks for putting ad. in on wire to show you how quickly your publication works. I got a man Thursday and ad. appeared Wednesday. That's going some. I wired two friends in New York (thinking I could get a man quicker that way. Nothing doing. So at the last minute I fell back upon the only reliable source. Yours truly, Wm. Kralkin.

PLAYING RETURN DATES.

After finishing third week, opening Decoration Day and closing Labor Day, at Junction Park, near Pittsburgh, Pa., the Columbia Stock Co. is back to its old territory again, playing return dates. This makes the fifth continuous year, with but five weeks lay off during that time. Hostess: Wm. Kralkin, owner and manager; Stella May, Lily Morris, Anna Davis, Mrs. Broadway, Car W. Hayes, Chance Broadway, Billy Cunningham, Warren Corbin, and Eric Peterson.

CROWD GREET'S OLIVER'S RETURN.

SOUTH BEND, Ind., Sept. 17.—Two crowded houses greeted the return of the popular stock star, Olive Oliver, and his splendid company, at the Oliver Theatre today, and that he was a great favorite with South Bend theatregoers was repeatedly shown by the applause he received as Oliver Dealy, in "Under Cover." For the last half of the week Mr. Oliver will offer "In Walked Jimmy."

BRYANT CLOSES SUMMER SEASON.

Billy Bryant Stock Co. has closed its Summer season on the Princess show boat, and the new show is now being built at Palm Beach, Fla. Y. A. When finished it will seat six hundred people. The company will open on the road some time in October, and will include: May Frank, E. E. Peterson, Mr. and Mrs. Jack Snyder, Joe Costello, Ed. Ohmar and the Bryant family.

ANGELI CO. OPENS AT PARK.

The Angel Stock Co. opened its season at the Park Theatre, Pittsburgh, for an indefinite run. All old members are back with the company. All the latest releases will be played. The No. 8 Co. seem to be ready to go on the road in a couple of weeks.

STOCKLETS.

"OZZYBARK" is being played by the Elbert & Gotchel Stock Co. this week at the Princess, Des Moines, Ia., with Florence Robinson playing the lead. This company has just finished a very successful week with "The Miracle Man."

"THE MISLEADING LADY" will be the offering week ending Oct. 7 at the Mozart, Elmira, N. Y., under the management of Jay Puckard.

"THE GHOST BREAKER" is the play selected by Moore, Krack & Guthrie for this week at the Nesbitt, Wilkes-Barre, Pa.

"THE MISLEADING LADY," "Madame X," "Never Say Die," "The Great Divide" and "Mrs.iggs of the Cabbage Patch," are scheduled at the Princess, Sioux City, Ia., for very early production, under the management of John Biegger. Irene Oehler is playing the leads.

"THE SONG OF BONNIE" will be produced week ending Oct. 7 at the Wilkes Theatre, Salt Lake City, Uta, under the direction of Manager Cook.

"SOME BABY" is the selection of George Pontney, manager of the Elmore, New York City, to open his stock season this week. Margaret Pyne and Clay Collins are playing the leads. "The Melting Pot" underlined.

"THE GREAT PEBURST" opens the stock season at the Willis Wood Theatre, Kansas City, Mo., this week, under the management of Joseph Gilg. The stage is under the direction of Percy Winter.

"THE GHOST BREAKER" is the offering this week at the Orpheum, Oakland, Cal., under the management of George Roy.

"MADAME X" is being offered by the colored stock company at the Colored, New York City, this week. The following week the play will be produced by the same company at the Howard Theatre, Washington, D. C., and the third week at the Colonial, Baltimore, Md.

"THE NEXT BOG" will be produced by the stock company at the Academy of Music, Haverhill, Mass., under the management of R. A. Cuddy, week ending Oct. 7.

"THE BLINDNESS OF VIRTUE" will be produced by the Sherman Stock Co. week ending Sept. 30, at the Hippodrome, Dallas, Tex.

"THE SONG OF BONNIE" will be produced week ending Oct. 7 at the American, Spokane, Wash., under the management of Harry Land.

"GIRLS" is the attraction this week at the Majestic, Peoria, Ill., under the management of Morgan Wallace.

"THE TRAIL OF THE LONGSOME PINE" is the selection of J. F. O'Connell for week ending Oct. 7, at the Academy of Music, Halifax, N. S. Sidney Tracy is playing the leads of the company. "PRINCELESS" and "THE MAN FROM HONOLULU" are in active rehearsal at the Temple, Port Wayne, Ind.

JOSEPHINE COSTELLO, pianist, with the Billy Bryant Stock Co., has returned to her home in Legonport, Ind., for a brief vacation, following the closing of the Summer tour of that company on the Princess houseboat. Miss Costello will rejoin the company when it opens its Winter season.

CLARENCE H. DOTY has been engaged for leading business at the Temple, Ft. Wayne, Ind.

BRUCE BINALDO, who was recently engaged to direct the stock company at Macon, Ga., reports excellent business in that city.

MILDRED FLORENCE has returned from a successful six weeks' Summer stock engagement at Portland, and will start rehearsals at once at Union Hill, where she will appear this season. St. Keith's Hudson.

EDMUND ARBET is still up in Canada, having a good long rest.

A. C. WINN is busy arranging the affairs of the Colonial, Baltimore, Md., with a view to opening this season. The house was recently closed by order of the court.

THEATRE AND LITERATURE NEWS

MOROSCO GETS LEASE ON NEW SHUBERT HOUSE.

Olivier Morosco has invaded New York and, within the next few years, plans to have a Morosco theatre in every important city in the country. This fact became known within the last week, when it was disclosed that he had leased for a long term of years the ground on which the Shuberts are building a new house in West Forty-third Street, as well as the three lots it fronts. The new house will be directly across from the Astor Hotel and in the immediate rear of the Astor Theatre.

The new playhouse will be known as the Morosco Theatre, and when completed will be equipped, it is planned, for every phase of play production from the manufacture of stage property to the painting of scenery.

The Morosco Theatre will have a seating capacity that will make it available for either musical comedy or dramatic productions. As a matter of fact, Mr. Morosco plans to open the new house about Jan. 1 with his latest musical success, "Crazy Cottage," now at the Cort Theatre, San Francisco.

Work on the new house has been under way for several weeks and has been far progressed that actual construction of the walls has begun.

For three years Mr. Morosco has been carefully searching for a New York theatre suited to his needs. The acquisition of the property will weave another important link into the chain of theatres under the Morosco standard, and will mark the first definite sign to substantiate the rumor of a few months ago that this manager intended to establish a Morosco Theatre in each of the six important theatrical centers of America.

A new Morosco theatre will be erected in the Loop district in Chicago shortly, it is also announced. Negotiations have been under way for the last few weeks for the acquisition of one of the most desirable corner sites in the Windy City, and the deal will doubtless be consummated within the next ten days.

Mr. Morosco is also negotiating for a site for a theatre in Boston, and, if he is successful in obtaining ground in the Hub, a third house will go up before another year has passed. With his Morosco, Burnham and Main Street Theatre in Los Angeles, his interest in the Mason Opera House of that city, and his working arrangement with John Cort for the Cort Theatre in the city of New York, Mr. Morosco in New York, Chicago and Boston will give him an excellent outlet for the score of new plays first produced in Los Angeles next season.

"FAIR AND WARNER'S" SUCCESSOR.

The Odd-More play, "Under Succession," will open at the Hazle Theatre, succeeding "Fair and Warner," which will have finished a New York run of nearly fifty weeks.

CHESTNUT STREET O. H. LEASED.

PHILADELPHIA, Sept. 18.—The Chestnut Street Opera House, which has been vacant for more than a year, was today leased to J. J. McCarthy and J. S. McGowan, who opened the house to-night with the film production of "The Birth of a Nation."

The house will also show the Fox production of "Annette Kellerman," in "The Daughter of the Gods" and other big films.

YORKVILLE READY.

On Sept. 22 the German productions will be resumed at this thirty-eight Street house, with Miss Gail re-engaged as the star. The opening bill will present "The Girl in the Garden," "The Beggars" and "Trade and Company." The cast will include: Rusti Rabe, Linnie Schumann, Gretie Hagg, Willie Brown, Fred Frey, Emil Berta, Amanda Blum, Ernest Nannman.

ANNIE HUGHES will be the Damsy Quickly in Blah's "New Wives of Windsor" production.

"MISTER ANTONIO."

"Lycium (Daniel Frohman, mgr.)—Mister Antonio, a four act comedy, by Booth Tarkington, presented Monday evening, Sept. 19, by the Charles Frohman Co., with this cast, headed by Bob Skinner:

ACT I.—John McCabe, Agate Mart, The Man, Joseph Brown, Antonio Cammandano, Milton Jones, Robert Harrison, Joe.

ACT II, III, IV.—John McCabe, Agate Mart, The Man, Joseph Brown, Antonio Cammandano, Milton Jones, Robert Harrison, Joe.

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ACT II, III, IV.—John McCabe, Agate Mart, The Man, Joseph Brown, Antonio Cammandano, Milton Jones, Robert Harrison, Joe.

"POLLYANNA."

Madison (Henry H. Harris, mgr.)—Pollyanna, a comedy, in four acts, by Catherine Marshall, presented by the Charles Frohman Co., with this cast, headed by Bob Skinner:

ACT I.—John McCabe, Agate Mart, The Man, Joseph Brown, Antonio Cammandano, Milton Jones, Robert Harrison, Joe.

ACT II, III, IV.—John McCabe, Agate Mart, The Man, Joseph Brown, Antonio Cammandano, Milton Jones, Robert Harrison, Joe.

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PITOU COMING TO NEW YORK.

Remove come from Chicago that Augustus Pitou has determined to remove his headquarters to New York, and that early this Fall he will produce two new plays by Anna Nichols, author of "His Heart's Desire" in which Pitou himself is heartily starring under the Pitou management.

Mr. Pitou terminated his management of the Illinois Theatre several weeks ago to devote his entire time and attention to the producing end of the business. Gertrude Coghlan (Mrs. Pitou), it is said, will appear in one of her husband's new

Pollyanna, the chief figure in the play, is a winsome, radiating Miss, who is always glad. In fact, she invented the game of being glad—glad because things are not as bad as they might be, and before the play is completed everyone has caught the "glad" fever and participates in the game.

Of course the play is a plot, and the young lady between the ages of nine and fifteen can tell you the story, for Pollyanna is universally worshipped by her friends. (Said 12 years)

John Pendleton, Esq., called "The Hermit." John Pendleton had lived a secluded life for twenty years because of a blighted romance with the sister of Pollyanna's aunt. He cherishes the memory of his first love, but becomes a chronic groaner. Behold the influence of Pollyanna! In her he recognizes the daughter of his sweetheart, who had married a missionary to explain her sin for trying to elope with him.

Pendleton. His heart is filled with gladness. He decides to adopt a new life, and to begin with, he is christened by Pollyanna's aunt, who really loves the child, but will not yield to a stubborn pride. She sends the girl to school, and the girl, however, and returns after five years, a grown girl, entirely cured, ready to marry Jimmy, and firmly entrenched in the hearts of all.

The play received just the delivery of treatment that it required. An excellent cast was assembled, each member of which was a credit to the play. Of course, Patricia Collings must be singled out for special praise for her charming and convincing portrayal of Pollyanna. The play is a memorable portrait. You have something to be glad about, Patricia Collings!

Philip Merrill was splendid, especially in his groovy moments. Emil Shannon, as the aunt, did excellent work with a part that was not so much a part as it was carried off with the dignity and poise that her role demanded, and made a very favorable impression.

(For other Dramatic Reviews see page 14.)

DRAMA CENEWS

N. Y. THEATRES START WEEDING OUT PROCESS.

The usual house cleaning at city theatres is under way. At the New Amsterdam, "The Pollies" closed Sept. 16, and the house will remain closed till next Monday, when Klav & Bringer will bring in their new musical comedy, "Miss Springdale." In the meantime, the house will be brightened up a bit for its new occupant.

"Hedyl" with Jolie Sanderson, Donald Brian and Joseph Cawthorn, closed on the 16th, at the "Carolina." Wednesday of this week, "The Ambler Knappe," at "Please Help Hedyl," was another attraction to close last Saturday, and Monday of this week sees Otto Skinner, in "Mother Autistic," in succession.

Still another closing on the 16th occurred at the Globe, where Frank McIntyre ceased to "Fast and Grow Fat," and made way for "The Amber Knappe," to follow Tuesday of this week.

At the C. & E., Leo Dietrichstein, in "The Great Lover" brings his last and will be followed next Tuesday by "The Intruder," a play by Cyril Harcourt, in which will appear Olive Tull, Vernon Steele, H. Cooper Cline and other well known players.

And while all this is going on there are numerous plays which must be kept waiting to get in to New York, because of a dearth of theatres to house them.

Up in Rochester last week, Raymond Hitchcock appeared in the first American presentation of "Betty," a London success.

ATTRactions IN N. Y. THEATRES.

ASTOR—"The Gully Man," sixth week.
REARLACO—"The Houseman" (revival), third week.
BOOTH—"Herring, the Prodigal" (revival), third week.

COSMOS—"Seven Chances," seventh week.
C. & E.—Leo Dietrichstein, in "The Great Lover" (returns), third and last week.

CASINO—Lina Abartaneil, in "Flora Belle," second week.

COMEDY—Washington Sq. Players, fourth week.

CRITICISM—George Arliss, in "Paganiini," second week.

ELTING—"Cresting Chatters," seventh week.

FULTON—"The Silent Witness," seventh week.

FORTY-FOURTH STREET—"The Girl From Brazil," fourth week.

FORTY-EIGHTH STREET—James F. Powers in "Somebody's Luggage," fourth week.

GAITEY—"Turn to the Right," sixth week.

HARRIS—"Fair and Warmer," forty-sixth week and last fortnight; ninth at this house.

HIPPODROME—"The Big Show," fourth week.

LYRIC—"The Face," third week.

LONGACRE—Wm. Collier, in "Nothing But the Truth," second week.

PLAYHOUSE—"The Man Who Came Back," fourth week.

REPUBLIC—"His Bride Night," with the Dolly Sisters, sixth week.

SHUBERT—Henry E. Dixey, in "Mr. Lescage," third week.

THIRTY-NINTH STREET—"Very Good, Eddie," thirty-sixth week; second at this house.

WINTER GARDEN—"Passing Show of 1916," fourteenth week.

THE PIANOS.

Maxine Elliott—"Idle Wives."

Broadway—"Anna Goodrich in 'The House of Love.'"

Grand—Valentine Grant in "The Daughter of MacGregor."

Manito—Henry B. Warner in "The Vagabond Prince."

Liberty—"Intolerance."

Park—"Civilization."

Academy—"Whore Love Leads."

"PAGANINI"

Criterion (James K. Hackett, mgr.)—Paganini, a three act comedy, by Edward Knoblauch, produced Monday evening, Sept. 11, by Klav & Bringer and Geo. C. Colby, with the cast: Nicola Paganini.....George Arliss
George Harry.....Dedley Agnes
Thomas Watson.....Charles Henry
Charlotte Watson.....Margery Maude
Sir Richard Strangford.....John Kent
Lady Strangford.....Mrs. Geo. Arliss
Antonio Bianchi.....Daisy Anderson
A waiter.....Fred Blake
A waiter.....Fred Blake
Henry Landis of the Inn at Colai.....Leta Rogers
Symphony on Scenery—Act I.—Drawing Room in Watson's House, Broadway, New York. Act II.—Parlor in the Ship Hotel, Dover. Act III.—The period of the play is about 1830. "The action of the play takes place between morning and evening of one day.

"Paganini," which had been seen out of town before it was brought to New York, is a work of contradictions. From literary standpoint the author has done well, but in the construction of his story and the drawing of the character of Charlotte he has made some an Arliss success—well able impossible.

Mr. Knoblauch fixes the period of his play about 1830, when Paganini was about forty-five. At the beginning of the play we learn that Charlotte Watson, a young woman of twenty, is infatuated with the great violinist, and shows it only, Captured by her.

In the meantime Paganini has left for Dover in the Strangford's private carriage. Charlotte decides to follow him. This brings them all in to the Ship Hotel, Dover.

Paganini's endeavor to persuade Charlotte to return home—she is unwilling; as she denounces Joseph and deliberately throws her at Paganini. The scene changes to Colai; Paganini is composing. The Strangfords and Joseph appear, and Paganini is given the choice between his beloved Charlotte (who Robert threatens to marry) and Charlotte. He chooses the violin and, with his man servant, departs, and the curtain falls as Joseph tells the willing Charlotte to his arms.

The predominating weakness in the play is the silly infatuation of Charlotte for a man more than double her age, her persistence at it in his playing which fascinates her, and there is nothing to denote that she is a musical or artistic temperament.

When, at Dover, she finds herself alone with Paganini and learns that he will not marry her, she is too good a girl to make the declaration: "What is marriage, anyway? I'll have you!"

Charlotte is the heroine, the prop upon which the author has built his story. The man who he must get whatever sympathy is extended to him.

But with such a character to lean upon the best Paganini can hope for is the pity of the audience. Pity for her and pity for him through her—and when did pity sound anything but the death knell of a play?

And, still, paradoxical though it may seem, Mr. Arliss secured an unequalled success. He has probably never appeared in a role that taxed his art to greater extent, and surely he has never given actors a more finished portrayal than his of this interpretation of the greatest violinist the world ever knew.

He brings out all the temperamental moods that were Paganini's, and gives him all the conceit and arrogance that were his because of his great genius. No matter what may be the fate of the play the Paganini of Mr. Arliss will always be remembered as the perfection of the art of "people," or as near to it as it is possible to get.

Margery Maude was delightfully unsophisticated as Charlotte, and in spite of the above mentioned incongruities gave a good performance, although a convincing one was impossible. It is not the fault of the actress that Charlotte makes the arms of her noble young lover, but the manner the older and less honorable one (who would have embraced her as his mistress), has departed. But it is a handicap that cannot be overcome.

"NOTHING BUT THE TRUTH"

Longacre (H. H. Frazer, mgr.)—Nothing But the Truth, a three act farce by James Montgomery, presented Thursday evening, Sept. 14, by H. H. Frazer, with the cast:

Robert Bennett.....William Collier
E. M. Ralston.....Raphy Holmes
Richard Donnelly.....Clarence Van Dusen
Clarence Van Dusen.....Red A. Sparks
Richard Donnelly.....Clarence Van Dusen
Gwendolyn Ralston.....Margaret Brindley
Mrs. S. M. Ralston.....Clarence Van Dusen
Edith Clark.....Lionel Bright
Eddie Jackson.....Mary Harper
Sally Jackson.....Mary Harper
Mabel Jackson.....Mary Harper

STORY OF SCENES—Act I.—Upson Oval of E. M. Ralston & Co. Afternoon. Act II.—The Ralston's Summer House. The Following night, 12:50 Mid-day. Act III.—Same as Act II. At 8:30 p. m.

William Collier came into his own once more on Thursday evening, Sept. 14, when he appeared as the star of "Nothing But the Truth." It is the first time that he has said "Hello, Broadway," since he and Geo. M. Cohan appeared jointly in Mr. Cohan's work of St. Hill, two seasons ago, and he received a welcome which doubtless warmed the cockles of his heart and reminded him that his friends are legion.

"Nothing But the Truth," while it has been seen out of town and is new to New York, is a corking good farce. The story has been taken from the pages of French fiction, and is a story of a man who is in the way of the truth, and he and Geo. M. Cohan appeared jointly in Mr. Cohan's work of St. Hill, two seasons ago, and he received a welcome which doubtless warmed the cockles of his heart and reminded him that his friends are legion.

This attempt is the result of his wager with E. M. Ralston, Richard Donnelly and Clarence Van Dusen, which he entered into in order to double \$10,000 which his fiancée, Gwendolyn Ralston, has collected for charity. Robert "gets in bad" all round but triumphs in the end, and wins the \$10,000.

The author has done much with this story, light though it is. He has cut out a farce which is full of bright lines and funny incidents. The situations are humorous and follow in logical sequence. The characters are well drawn and every play in the comedy is a good one.

Under such favorable auspices it is any wonder that William Collier's return to Broadway was most auspicious and that he was one of Gotham's favorite tumbleshooters, and is always sure of a hearty reception. As Robert Bennett he is just the same William Collier with his dry humor and his scintillating wit faces. He does the role like a glove, just as well as though Mr. Montgomery had had him in mind when he wrote the play.

Raphy Holmes, as E. M. Ralston, gave a good account of himself. Mr. Holmes is one of those musicians who are not only good but who are good in every way, and in this farce he is an all laugh maker.

Red A. Sparks made Clarence Van Dusen a genuine character comedy study. Mr. Sparks has a dry way of expressing himself that is never failed in its effect. He is a perfect blank.

The Bishop of the comedy of Arnold. Lucy made him away from the usual vague stage device. He invented the character with force and decision, and made it an altogether pleasingly humorous impersonation.

Vivian Wessell, as Mabel Jackson, did some capital work, particularly in the scene where she acts, when Mrs. Ralston suspects her of being unduly intimate with Mr. B.

The other members of the company did good work, each adding in giving a cracker jack performance.

"Nothing But the Truth" is a well worth seeing. It is merrier at the rate of a laugh a minute.

PHYLLIS NELSON-TERRY ENGAGED.
Phyllis Nelson-Terry announced last week her engagement to Mr. J. H. Nelson-Terry, whom she would not give the exact date of the wedding, she said it would be soon.

MISS RICHARDSON ENGAGED.
Dorothy Richardson has been engaged by Chas. F. Dillingham and Florence Sigford Jr., as press representative of the Century Theatre.

CIRCUSES - CARNIVALS - PARKS

CARNIVAL COMPANY WINS FIGHT.

ED. EVANS DEFEATS BELLE PLAINE, IA., MAYOR.

EXHIBITS DESPITE HOT OPPOSITION.

BELLE PLAINE, Ia., Sept. 18.—The Ed. A. Evans Carnival Co. has won its battle to show in this town in spite of vigorous opposition, and will be seen here this week (18 to 23, inclusive).

It was thought by some of our residents recently that the company could be kept from giving an exhibition here, but it is not known that the mayor had already given it a written contract, agreeing to permit it to come here for a license fee of \$50.

When the mayor found there was strong opposition to allowing the carnival people to exhibit

here, he made an effort to annul his written agreement. The carnival company, through its agent, however, insisted that it had a contract, relying upon which they had gone ahead and created considerable expense, and that he would hold the city and mayor responsible for this loss.

Rather than get the city into a lawsuit, upon advice of City Solicitor Miller, the mayor finally came to the conclusion that the only thing he could do would be to fulfill the contract and make the necessary license when the proper time came. This was done, and the carnival company will exhibit without interference.

CONY'S MARCH GRAS CLOSERS.

Cony Island, New York, has closed for the summer. This announcement usually follows at the end of Cony's March Gras.

The event this year was by far the most successful ever held at the famous resort. The total attendance for this season during the week was put somewhere about two million visitors.

The pagan "Triumphal" attracted the attention of the throngs, due to the splendid manner in which it was handled by the business men of the seaside town.

Along with the closing of Cony's big features, the larger attractions also put on the shutters.

PALISADES PARK TO REMAIN OPEN.

It is the intention of the Messrs. Schenk to continue the season of Palisades Park indefinitely. The business has grown to such an extent that the owners decided at a meeting recently that the famous Jersey resort could be made a winter resort.

Many new and interesting features will be installed at once, and an all probableness, an ice skating rink will be built.

There is talk among the amusement colony to make Cony Island bigger, better and grander for the season of 1917.

BOOKING FAIR.

That the Tri-County Fair to be held at Rousesburg, S. C., Nov. 7-10, will be a regular "bum-dinger," is the plan of Secretaries C. E. Jones and Charles Karsen. Several counties will participate in the event.

NEW CARNIVAL CO. FORMED.

G. W. Woodruff, who last year managed the amusements for a circuit of fairs, is organizing a new carnival company that will shortly take to the road.

It will be called the Consolidated Fair Show.

DATE SET.

The directors of the Cony Fair Society Association, at a meeting recently, decided on the first week in October in which to hold the annual event.

Bidding is expected to be a big feature this year.

PARK OWNERS TO REBUILD.

The Atlantic Park Co., the owners of Pausan Park, Montauk, Mass., which had a very disastrous fire Sept. 10, announced that they will start to rebuild at once.

FAIRS CANCELED.

No fair will be held in the following towns this year, due to the epidemic prevailing, Chester, Hadam, Norwalk, Salisbury and Washington.

TWENTY-FIVE YEARS AGO.

JENNIE JORDAN was at Koster & Blais' New York. CLARA MORRIS appeared in "Odette" at the Fourteenth Street Theatre, New York.

"BOYS AND GIRLS" was produced at the New Park, New York.

NEW PLAYS—"Abraham Lincoln," "Pauline Blanchard," "Darlington's Widow," "The Leavenworth Case," "The Volunteer," "A Modern Match," "Geoffrey Hamlyn, Gentleman," "Mauriceau," "True People."

FANNIE BROWN died. The Harry Kessel Show included Mathews and Bulger, Fisher and Clark Toss, O'Brien, Australian Trio, Blockman and Burns, Lottie Hild, the Highlys, the Alas, Gallagher and Griffin, and Adelaide Dovers.

ALTERATIONS FOR PRINCESS.

Harry Brown Jr., who has been engaged by F. Ray Cusack as manager of the Princess, took charge last Monday of the general reconstruction work which has been going on for some weeks at that house.

As soon as the alterations are completed, and they include a smoking room and its attendant match the stage, the house will open with "Jane Grey," which will be followed by "Go We It," a new Comstock musical production.

GOLLOW BROS.' SHOWS.

Dime Rumor has it that the mayor of Clowen Alley, Earl Shipley, is engaged to a young lady in St. Cloud, Minn., and will soon be married. Earl was engaged to a fair one down South last Winter, but time changes all things.

Bill Winslow: Do you remember when Al. Bingham put a contract under your pillow when you were asleep?

Toby Tyler, of Clowen Alley, lost his first argument the other day. Chas. (Buck) Leahy, who is his next door neighbor, acted as auctioneer, as Toby has taught him how to talk long and loud. Nothing like speaking up for yourself.

Toy Wallace, the millionaire clown, is undecided as to whether it will be a tin Lizzie or an automobile.

Jack Beach, general advertising agent, is getting quite a handsome showing of banners each day, and his motto, a satisfied customer, is proving that circus advertising is far from being a thing of the past.

Wm. (Shorty) Hewitt is still doing his sixty somersaults in sixty seconds.

Dewey Campbell is getting many a laugh on his new clown production, "The Railroad Strike."

Red Miller, besides being a clown, is an acrobat. He works at it in the Winter time. Doughnuts are his favorite fruit.

Buck Gebhard has been on the sick list for the last week.

CARLISLE'S FRONTIER SHOWS.

Carlisle's Frontier Wild West Show has been playing the fairs as a special free attraction on the Eastern shore of Maryland and Virginia, giving fifteen free acts.

Last week the show was a free attraction at Oak Hill, W. Va., Fayette County Fair, and Herby's Greater Shows Carnival furnishes the Midway shows, rides and concessions.

The Carlisle Show has several more weeks' engagements in Pennsylvania, New York and Massachusetts, and it is not decided whether the show will go into Winter quarters at South Cairo, N. Y., or go South for the Winter.

FAIR DATES ANNOUNCED.

LOANSPORT, Ind., Sept. 18.—The Cass County Fair will be held in this city Sept. 26-30, and among the many attractions are the Scotch Highlanders' Band, Fisk's Male Glee, Tennessee Warblers, Bell-Thayer Brothers, Carlisle and Wright, Holland-Doekert, riding act; Maybelle Mack's mules, Bator's Great Horse and Carriage, and C. G. Gooding Amusement Co. will furnish the riding devices.

FRANK R. MCNEIL, after several seasons in pictures, appeared a new vaudeville act, with McNeil Jr. and young Mrs. McNeil, at Gloverville, N. Y.

INTERSTATE FAIR AT TRENTON.

Trenton, N. J., Sept. 18.—The Interstate Fair will open Sept. 23, and continue through 29. Two daring and thrilling aerialists will give exhibitions daily. One of the features will be the revival of the old time running race.

The vaudeville acts will include: Skysman Alf's Araba, Jackson and McLean, the Australian woodchoppers; Lane and O'Donnell, Madame Gertrude Van Deyck, and the mystery of "Who is Her" in a daring stunt.

The State Fish Exhibit will be in charge of Charles O. Haydock, proprietor of the State Fish Hatchery, at Rackettsstown, N. J.



IKE NEISS,

Disappeared from home Feb. 6, 1916. Anybody knowing his whereabouts, wire or write to his wife (and son), Mrs. Elsie Neiss, 678 Prospect Avenue, New York City, Care of Mrs. Levitt.

ELEPHANT RANGED FOR MURDER.

BELEVILLE, Tenn., Sept. 15.—Marry, the big elephant of the Sparks Bros. Circus, which killed her trainer at Kingsport, Tenn., Tuesday, was hanged here yesterday. A railroaded derrick car was used. The animal was forced to the tracks by other elephants, heavy chains were tied around her neck and she was hoisted in the air. She was valued at \$20,000 by her owners.

WHERE IS ED. HOWARD?

We are in receipt of the following from Victoria Garville:

"Anyone knowing the whereabouts of Ed. Howard, of Howard and North, please send same to his mother, Mrs. Josephine Mesinger, No. 616 West Thirty-fifth Place, Los Angeles, Cal., who has been ill and is sadly in need of his help."

LIVE
NEWS

BUREAU

REVIEWS

BY HILL.

BOWERY BURLESQUERS.

RATING—100 PER CENT.

Under the old title revived, Hurtig & Seamen have presented a first class entertainment from all points of view.

The comedy is in the hands of two experts, Frank Harcourt and Billy Foster, who are featured, and who live up to it by furnishing each his own brand of fun, to which the audience responds freely with hearty laughter. The material is original in the main, and is put over in most effective manner.

Charles Hansen is also in evidence, although he has not any too much to do in his Hebrew character.

Edna Green is always an active member, with the spirit of burlesque in plain view, and she enjoys the performance, and by so doing makes her audience enjoy it.

Grace Anderson, who was raised up in the plot of the book by having married somebody after she had believed her husband dead. He in turn had believed her dead and had married a Hula Hula girl, who had followed him around. The children, impersonated by Mary Seamen, as J. Ham, and Pauline Pauli, as Ima Bowwsky, are engaged to each other, and then you are!

Lobby Hart was a Hawaiian girl, who showed just a little touch of Oriental away in her "Yacki Hacki, Wicky Wicky Woo" number. She also showed as the Suffragette jaller.

Miss Myrtle did as "Dixieland" and scored a big hit with her "Someone Else is Lonesome, Too," during the spectacle with Pauline Pauli. Eddie Akis played a Greek and controlled several numbers, well sung. Mary Seamen looked classy, but was suffering from a severe cold, which prevented him from exercising his vocal qualifications.

The opening chorus was a big smash, with the girls in black and white gowns and more lights furnish the theme for most of the chorus girls' raiment. A betting seat set left little for the imagination. A very pretty act followed in a speech by Bernard. Frank Harcourt arrived as the powder merchant in his high hat.

The numbers included: "He's Got a Dunslog," by Miss Myrtle; "Do What Your Mother Did," by Miss Green, with the girls swaying in unison; "Sweet Rabbets" was a winning number for Miss Pauli; Frank Harcourt sang "The Golden Rule Blues," a recital of topical subjects; "While the Sun Shines in Virginia," by Misses Green, Myrtle and Pauli; "Ireland Must Be Heaven," sung in several encores by Eddie Akis; Myrtle and Pauli's specialty, in which they used "Made to Order for Me," "Lonesome," "Kelly," "Dixieland," "Vacation Home," and "Yacki Hacki Wicky Wicky Woo," by Lobby Hart; "Dangerous Girl," an effective duet by Miss Green and Mr. Seamen; "The South Sea Isle," an encore piece for Miss Anderson, a lively first act finale; "U. S. A.," by Miss Hart, and "When the Sun Goes Down in Roman," by Miss Anderson.

The comedy quartet, Harcourt, Foster, Hansen and Akis, was a great laugh maker, and their singing was a fine feature. "Dixieland," "Mary Seamen chimed in. The acts were funny. "Father, Dear Father," had also served for a harmonizer. The doctor's advice, given to a woman by her husband, was a scream, with excellent finish. Mr. Harcourt got some fun out of his business with a chair pulled on a drop. Billy Foster also had some funny conversation with Miss Anderson, in recalling reminiscences of their childhood.

The book for "Lobster Bucket," which is full of bright lines is credited to John Baines, and the music by Will Vodry. Hal Lane staged the numbers.

The second act scored the suffragette jail, and winds up the proceedings in good shape. The Bowery should do business.

CHANGING THE TOURISTS.

Billy K. Wells went out to Toronto last week to see the Tourists. He has succeeded in securing Sub Shamus as manager. Jack Howard has also joined.

"AL." HAS A "VEHICLE"

AL Reeves brought his show to the One Hundred and Twenty-fifth Street, New York, last week.

When interviewed before the show he handed Tim CLIVERMAN a sealed envelope. "Here," he said, "are several claims I make about my show, and I want you to compare them later you see my show with them, and see if they do not agree."

During the performance several impressions were jotted down, and the comparison showed that AL's claims had presented themselves automatically to the observer, and the views and claims coincide on the following three points:

Mr. Reeves has compiled a show this season which holds interest and entertains more than any he has had for several years.

He has constructed the show along lines of a vehicle, which permit changes and interpolations. He intends to take full advantage of his available talent. The show may be likened to a mortised cut, into which may be inserted material as occasion requires, with a groundwork of real merit.

There is no book, but his people are placed to best advantage, utilizing portions of their accomplishments in spots and places where they show to best advantage, with everybody and everything moving constantly.

The opening fashion show permits a display upon a specially constructed platform, with sweeping staircases, of the latest dress models worn by the girls, danced by five whirlwind dancers, Eddy and Earle, and during the "stunning" scene and the banquet scene room is made for Parson and Sally, and the girls, the "Cyanide" and "Acid," Pagan, the violin woman; Taber and Clara, those two girls; Francis Murphy, the impersonator; Jerry White and the "Cyanide" character; Bobbie Green, Sulbuck and Leona Miller, in harmonious selections; many musical numbers, and last, but not least, the living models in various interesting poses. AL himself, of course, is there with his personal line of talk and his song about himself, and in the banquet scene, helps along the fun with an occasional slip or two.

He has equipped the production with the best in the line of costumes and scenery.

Charles Bobles works out his comedy instinct to the best advantage, introducing new ideas at every show, especially in the chorus girls' numbers, which went over to interminable encores, nearly all of the girls having to do a bit before the curtain fell. AL Green again showed a neat straight, as well as an effective character, as the old miller.

Leona Miller, Viola Cavanagh, Berate Teber, Edna Clark are classy ladies.

Jerry White ably co-ordinated with the piano fingers band, especially in his accompaniment for the solo. Small Sulbuck showed in several characters, and Claude Eddy filled in.

The chorus included: Thma Pagan, Frances Murphy, Mae Smith, Anna Schuyler, Doty Marie, Margie Earle, Mae Osborne, Bert Rogers, Eleanor Marshall, Marie Boye, Eleanor Grey, Edna Pearl, Francis Marlowe, Berate Teber, Ella White, Helen Connors, Margaret James, Ella Taylor, Ethel Hall, Anna Thornton.

The staff: AL Reeves, sole owner; Doc Adams, press representative and business manager; Billy F. Alart, musical director; Charles Bobles, stage manager; George Smith, master mechanic; John Collins, electrician; George Murphy, properties; Mary Smith, wardrobe mistress.

MIL.

"O. K." FOR BURLESQUE.

GREENWICH, Sept. 16.—Mayor Puckett, on completion of reports of the Federation of Catholic Societies, investigated the shows at local license houses here, and found them to be proper.

THE GIRLS FROM JOYLAND, at the Olympia New York, this week are presenting "Midnight Follies" and "A Night in a Harlem," with Billy Gilbert, Joe Perry, Eugene West, Jack Oakley, Ann Montgomery, Ella Nicolai, Joseph Kennedy in the cast.

HAZEL JOHNSON has succeeded "Patty" Delaney with the Watson-Wrotte Show.

AMERICANS.

At the Olympic, New York, last week, Hughey Bernard offered his American Burlesquers, with Harry Welch heading the cast, in a lively entertainment, headed by the following: Marie Baines, Kathryn Pearl, Bobby Vail, Billy Barnes, Sam Green and Hughey Bernard.

"Parade" was the title of the first part, and as the paratrooper's clerk, Mr. Welch was induced to advance loans upon a cake of ice, a live model, with buttons and other articles, donated by Lamorna's maid, as "checkable" material.

Then every one between whiles, the principals would dash on and lead a number, according to the program, which listed Babe Burnette for "Wicki Wacki," the Honolulu love song; Marie Mann to put over "Alabama"; Kathryn Pearl for "Come to the Blues," Miss Mann for "Borneo," Babe Burnette for "The Kanparoo Hop," Kathryn Pearl for "Fort's a Doggone Dangerous Girl," Miss Mann for "Gone Be Back in Lamorna's maid," Burnette for "Nashville," and Miss Pearl, in white tights, for the big finish number, "My Country."

Incidentally, Babe Burnette had made her first appearance attired in purple, with a novel collar arrangement, hiding all "forward," and giving a liberal display of "back."

The chorus girls were introduced to the audience by giving the names on cards arranged on an easel. The second act was headed by "Come to the Blues," "Never Nearer Heaven," by Mr. Bernard; "Two Key Ray," by Miss Burnette; "Little Bit of Red in Every Gown," "Little Girl," by Miss Mann; "Old Songs," by Kathryn Pearl and the girls; "Hokey Toney Town," by Miss Burnette; and They Called it "Dixieland," by Miss Mann, and "A Little Bit More," by Miss Pearl.

The comedy was well looked after by Mr. Welch with his funny side and his peculiar impersonations; Bobby Vail, the comedian.

The entire show gives excellent satisfaction.

MIL.

TREASURER ARRESTED.

Geo. E. Wilman, colored, brought a charge of discrimination against Jack Crawford, of the Empire, Brooklyn, who was arrested Sept. 13 and held for the Court of Special Sessions. The treasurer declared, it is claimed, that the house was sold out Sept. 6, but subsequently sold seats to white patrons for the same performance.

THE MAJESTICS.

Florence Bennett is prima donna. Grace De-mout, Louise Alexandria, Mary Penman, Nodine Grey, Florence Bennett, and Miss Lewis are in the cast. Fred Irwin is manager; Sam Lewis, advance; Hugh Shubert, leader.

THE BIG SHOW.

PAUL Muehlcraft is manager of Irwin's Show. Marjorie Bonner and Frank Stanley are featured. The company, also includes George Gould, Billie Brown, and the New Nazario Troupe, Jan Leonard and Patsy O'Brien.

ST. LOUIS ON THE MAP.

Frank B. Froman sends us the following outline:

St. Louis Gayety Theatre is cleaner than before, with a brand new coat of paint on the front. Frank Parry is one live wire of a manager, with real hunting energy and ambition. For once, the "Wax" and "Louis" on map for return burlesque. He has made a campaign to get the ladies back, and they are surely responding to his call. There was a nice trial children dinner tendered Mr. Parry, Ed. Newman, Fred Pollett, assistant treasurer; your old friend and John Dix, advance agent of course, Home cooking, by Mrs. Dix, and served as DeMourette as a curtain raiser to the great Star and Garter Show. In spite of the "Sol" being down, as the city pavements everybody was satisfied. Even our old and tried friend and good fellow, Ann Cunningham, manager of the great Star and Garter Show, admits it's a new show, and they don't make them any better, and I. M. Walgreen is just tickled.

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New York

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OTTO JOHNSON COMEDIANS! WANTED! Three actors, to play anything cast for one of whom manage cases, another piano, the other properties (easy props) and "to-signer" billing. Two ladies, to play anything cast for, one of these five must double piano; others specialists, which must be strong. Three nights and week stands. Experience, ability and wardrobe compulsory. Positively no amateurs. Open Oct. 15; rehearsal 1. Make salary low, in keeping with political war and crop conditions. I pay all other expenses. Letters only, **BOXFISTS, NO.**

OPPORTUNITY to study under an Active Producer, **EMANUEL AND EDWARD REICHER'S** Courses of Dramatic Instruction. Apply to 220 Central Park West, New York. Mr. Reicher is the founder of The Modern Stage in New York. Producer of G. B. Shartwell's "Eyes at Garret's Theatre, Hill; Thomas's "Jolly United Nations," at Fort St. George's Theatre, Hill; and the Haymarket. This covers the entire season. Students will be given parts to play in public performances during the Winter season. Terms: Three Months Course, \$4.00 a month. Special arrangements for private lessons. Special arrangements for poor male students. Apply only by mail.

AT LIBERTY—THE GRIFFITHS—Stage Director, Leads and Heavies, Solo Alto in Brass. Specialties for two weeks. Ingenuos and Juveniles. Some Character Bits. Address THE GRIFFITHS, Bay Springs, Texas.

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Engagements should be made now for the coming season. A real theatre, a big metropolitan theatre. Suitable for Opera, Drama or Concerts. Stage completely equipped to handle large or small shows. Acoustics perfect. Can be leased for single performance or by the month. Apply to **GEORGE W. MAHER**, oct premises or telephone Oxford 660, Boston, Mass.

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PLAYS, SKEETCHES, WRITTEN, REHEARSED AND MRS. BOWITTEN, E. L. GAMBLE, Playwright, Earl Liverpool, Ohio.
(In answering ads, please mention CLIPPERS.)

CLIPPER BUSINESS INDEX

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Fring Hair Supply House, Decatur, Ill.

CHICAGO PARKS CLOSED.

Chicago, Sept. 18.—The outdoor amusement parks shut their outer gates permanently last week, and went into retirement for the Winter after one of the most successful Summer seasons on record. For awhile it looked as though the resorts would never close, the hot spell making it likely that they would continue indefinitely. But the recent chill and the fact that the ultimate frost had been reached combined to bring activities to an end.

"MOTYSHA MACHREE"

Better than our Famous "Nathan"

He gave you "I Didn't Raise My Boy to Be a Soldier," "Peg o' My Heart," "Mandalay," Etc.

We now offer Alfred Bryan's \$10,000 Masterpiece
—AND I BROKE MY MOTHER'S HEART

"ALL OVER YOU"

If You Love a "Blue" Melody send for
"I MISS YOU MORE EACH DAY" "MY LOVIN' LU"

A STIRRING MARCH SONG FOR REAL AMERICANS

"WE WANT WILSON"

IN THE WHITE HOUSE FOUR YEARS MORE

"KENDIS," 145 W. 45th Street, N. Y.

FACTS IS FACTS!

Mother Eve was very,
VERY good, but
even She raised Cain.

They read the Good
Book Sunday, and
"Snappy Stories"
Monday.

"There's
A Little
Bit of Bad
in Every
Good Little
Girl"

Most every girl
that's proper, has
someone she
calls "Papa."

There's lots of men
in Hades who were
sent there by the
ladies.

She's the Right Kind---Tie Up to Her---She's a Hit!

The greatest novelty "Girl" song since "Any Little Girl in the Right Little Girl," and by the same composer, FRED FISCHER, while the sure fire lyric is by GRANT CLARKE, he who wrote "You're a Dog-gone Dangerous Girl" and "Get Out and Get Under." Wonderful for singles! Knockout for doubles!

"YOU'RE A DOG-GONE DANGEROUS GIRL"

Continues to be the ONE BEST BET novelty song of the year.

"IRELAND MUST BE HEAVEN"

(FOR MY MOTHER CAME FROM THERE!)

Is undoubtedly the best Irish ballad ever published. The lyric, by Joe McCarthy, stands out as a masterpiece, while the melody, by Fred Fischer, is emphatically infectious.

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(Continued from page 22)

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"College Players"
Rita Gordin
Daisy Summers
Rita & Norman
Lillian & Rogers
Gardner & Berge

KANSAS CITY, KAN.

Electric.
First Half
Kimball Bros.
Hart, Weber & Hart
Last Half
Mintz & Palmer
Violet & Charles

LOS ANGELES.

Pantages.
Six Kimbrough Sisters
Black & White
"The Question"
Brooks & Brown
Fremont, Dunham & Co.

MOBILE, ILL.

Family.
First Half
Grady Tito
Williams & Colver
Harry Brooks & Co.
Adams Bros.
Stelling & Marguerite

OAKLAND, CAL.

Pantages.
"That's My Hays"
L. Anderson Hayes
Von Celio
Rita Hamilton
Maisy & Woods

OGDEN, U. S.

Pantages.
"The Elongers"
To Rayfield
Lester & Dale
Bob Albright
Will Morris
Jackie & Deagan
Davett & Duvall

PORTLAND, ORE.

Pantages.
"Society Buds"
Creola Hagman
Claudia Coleman
Kathleen
Weich, Mays & Mont.

SEATTLE.

Pantages.
Chino
Minnie Kaufman
Great Lester
Nestor & Sweethearts
Crawford & Broderick

SPOKANE, WASH.

Pantages.
Herbert Lloyd & Co.
Four Rimes
Elegante Bros.
Ward & Faye
Crawley & Conway

ST. JOSEPH, MO.

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Kimball Bros.
Lark & Robinson

SAN FRANCISCO.

Pantages.
Melody Trio
"A Night in the Park"
Harry Coleman
Kathleen & Arnold
Karl Eber & Rita
Stanley & Farrell

SAN DIEGO, CAL.

Pantages.
"Brides of Desert"
Ed. Diendorf & Co.
Cameron & O'Connor
"Models De Luxe"
Greene & Turner

SALT LAKE CITY.

Pantages.
"Midnight Puller"
Four Rime Sisters
Silber & Co.
Brown & Weston

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Pantages.
"Lucky Folks"
Bernard & Tracy
Edifice of a Man
Will & Kemp
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Lapham's Dope
"College Players"
Rita Gordin
Daisy Summers
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ST. CLOUD, MINN.

POOR BUSINESS ON NEW CIRCUIT.

INTERNATIONAL WHEEL HEADS DISSATISFIED.

CLOSE DALY'S AFTER BAD SHOWING.

The newly formed International Circuit of popular priced theatres, which was organized by Gus HIR, George Nicolai and others to supply attractions to twenty busy theatres, is not doing so well as it had been hoped it would. The box office returns have not displayed reports at all satisfactory to either Mr. HIR or his associates, and a meeting out process of unprofitable theatres has already begun, although the "wheel" of houses has only been in operation a few days.

As a first step in this direction, Dalry's, the International Broadway house in New York, closed Saturday, the 16th, after playing "The Hour of Temptation" and "Rolling Stones". The first named piece played to more \$350 during the opening week at the theatre, and "Rolling Stones" did but little better.

Daly's was leased and renovated by Walter Sanford for the express purpose of playing International attractions, and he was much disappointed when they proved of such calibre that the public was not attracted.

The heads of the circuit say that poor shows are to blame for whatever poor business has appeared on the circuit, and in order that this fault may be corrected an order has been issued, giving producers from one end of the route to the other one month in which to make the general statement of their attractions. Punishment for failure or inability to comply with this order will be a revocation of their franchises and a cancellation of routes.

This move is expected to cause several companies to leave the circuit, but others are being rehearsed to take their places as fast as they drop out. Two of the latter will be ready by Oct. 2, they being "Fig of My Heart" under the management of Robert Campbell, and "The Rise of a Great City," sponsored by John Nicholson. Campbell has other shows on the circuit, one, originally called "Her Naked Self," now appearing under the title of "The Penalty of Sin."

A few of the companies, however, have succeeded in taking in good totals, first among them being "The Fiddler," which opened the circuit at the Grand Opera House, Brooklyn. In ten performances there it took in \$2,200, counting to two Saturdays. Owing to an advertising bill of \$500 paid to newspapers for extra space, the profits were cut down, but the fact remains that the money came in, even though its flow only lasted for one week. At the Bronx Theatre the following week, the same production is said to have played to less than \$1,900.

Houses in Scranton, Wilkes-Barre and Philadelphia are said to be doing better business on the circuit, and a decided improvement will have to be made in their receipts to enable them to keep going.

This turn of affairs in the International is proving very disappointing to some of the producers, many of whom took a long chance and put on a show with a slender bank account, in the belief that they would get one or two good weeks at the start and thus be able to get started.

To these, a loss of \$400 or \$500 per week is of serious moment, and if business continues as at present they will have to disband their companies.

As a result of the elimination of Dalry's, Jake Lieberman has taken "Texas" to Atlantic City and Trenton, for this week.

The Gracie Emmett Show has also left the wheel.

NEW THEATRE.

The Gold Theatre Co. has purchased the site, 75x103.3, on the West side of Haven Avenue, and 175 feet North of One Hundred and Seventeenth Street, and will build a modern theatre and apartment house.

CONTINENTAL HOTEL SOLD.

PHILADELPHIA, Sept. 18.—The Continental Hotel, which was a great stopping place for theatrical and circus people years ago, was sold last week at about its rate to the Equitable Life Assurance Society of New York, which held a million dollar mortgage on the old hotel.

Leola, the actress, was at one time a heavy stockholder in the old corporation which owned the hotel.

TO REMODEL NEWARK THEATRE.

NEWARK, N. J., Sept. 18.—The Newark Theatre, for thirty years the leading playhouse of the city, is being ready to give place to a moving picture palace.

The entire house will not be torn down, but \$125,000 will be spent in remodeling. The gallery will be eliminated and the auditorium enlarged to a seating capacity of three thousand.

Max and Edward Spiegel are promoting the company which will operate the house.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**
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803-J. H. Collier.....	Act	810-J. H. Collier.....	Scene
804-John Henderson.....	Sketch	811-Wm. Barry.....	Scenario
805-Ruth Sisters.....	Title	812-J. Thompson.....	Sketch
806-Hert Marlow.....	Comedy Act	813-John.....	Sketch
807-Frederick W. Stone.....	Scenario	814-Oscar Zinn.....	Sketch
808-Edna.....	Act	815-Pat Lenoir.....	Act
809-Emile La Choix.....	Scenario	816-C. J. Lynch.....	Parodies
810-Curry and Graham.....	Act	817-J. Blair.....	Act
811-Billy Harrow.....	Act	818-Geo. B. Dunroth.....	Title
812-John J. Remick.....	Comedy Act	819-Rita and Frankie.....	Sketch
813-Madie.....	Act	820-Major Justice Fontaine.....	Sketch

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NOTE.—When in New York, call at T. B. Harms Co., 62 West 45th Street, for "RUBBER BALL."

CHICAGO VAUDEVILLE.

ACADEMY.

(Last Half, Reviewed Sept. 1.)

Manager Joe Flanagan arranged a regular show for his patrons. Lots of good looking girls, snoring and rough comedy, and the Cook opened the show with their comedy juggling, giving the entertainment a good start. Van and Hassen, with their piano-and string music, came on just right, and were well liked. They used "Dangerous Girl," "Ireland Must Be Heaven" and "Memories." Bertie's Yachtmen comedy, which the Cook opened, received numerous laughs. Following came Joe Brennan, and he had easy sailing. He finished the hit of the bill, "The Mother of Revolt," closed the bill. It is a dancing revue only. There are nine chorus girls and one principal. The girls are all very good looking, splendid dancers, but cannot sing a note. The numbers were "Kim Ma Asein," "Dangerous Girl," "Pan Pan," "Simple Melody," "They Didn't Deliberate Me" and "Little Bit of Bad."

AMERICAN.

(Last Half, Reviewed Sept. 1.)

The show was not up to the standard that is usually seen at this house. It started slowly with Horton and L. Tucker and their familiar "Doll" offering. Weston and Young tried hard with their next little talking act, but received absolutely nothing until their last number, "The P. J. Jackson and company, with a dramatic sketch, brought the show to an absolute stand still. The audience did not know what it was about. Then came a bit of the bill, "The Mother of Revolt," closed the show. Two much credit cannot be given Ray Snow for his appearance and his knack of delivering material. The show was a first-class musical comedy, closed the show in the style. There are two very clever people in the act, the most important one being Miss Hildard, a sister to the famous Delphie Pollard. Her work is very similar to her sister's. The musical numbers used in "If You Only Had My Disposition," "How Do You Do, Dearie!" and "The Lives Down in Our Alley."

MICKER'S.

"Mr. Inequity," a miniature musical comedy, with street people, in which Earl Caranagh is starred, headlines.

Chas. De Land and company offer a merry farce, "The Fire Escape," Sam Berk and Lillian Broderick, recently with "The Little Domino," present dance features. Buck and Ethel, black and white comedy team and Danbar's Red Ringers hold important spots. The remainder of the program includes Hiden and Clifton, Chaslie and Lambert, and the Cook Sisters.

PALACE.

Today's bill has "kind applause" favor. Several speeches were made, recitations frequently indulged in, reminding you of "Fanny Varley," and old times predominated. Strange to say, but with one exception better stronger than it ended.

Gray and Somerville, assisted by intelligent dancing boys, opened with meritorious Oklahoma Wild roping that deserved better place. Loney Haskett's monologue consists chiefly of old gag. Made have been more effective had it been briefer. Finished with allegorical sketches of old gag.

Vanda Hoff's dancing act, with two clever lady leads and four graceful girls, gave bill artists Oriental touch that was very pleasing.

Lydla Barry again presented stinging act need last season, getting much applause, especially with final "triangle" scene.

Bert Melrose, with great wit, went through old act, terminating with new fall registering throughout. Kenny and Hiddle, comedians, act, got laughs, but should have been better opening.

Alexander Carr's "April Showers" is good dramatic act, showing how an old Hebrew umbrella vendor sacrificed his personal pleasure for his daughter's happiness. Finish would be stronger if Carr took umbrella and wandered into rain. Carr's "Lifer" recitation, straggled out of halfway, was good, but second verse seemed superfluous, and with certain speech, consumed too much time. Loretta Dwyer, a new singer, sang "Chicago Blues" lately sang several songs. Auto Brothers closed with acrobatic work.

MAJESTIC.

The Majestic bill was weakened considerably by coarse advertised headlines. Ray Samuels, failed to appear, which must have caused consternation among music publishers. Paul Gordon's "drunk" on slack wire made interesting scene. Joe Herena, two men, one made up as girl violinist, the other as piano, rendered classical selection, "Undersneath the Stars" and ended up with Hawaiian and popular melodies.

Smith and Austin entered in boat exhibiting good comedy dancing, laugh getting ventriloquist imitation, singing "Heaven, Nearer Heaven" and "Moonlight."

Brunell and Ward capped and sang "Mother Goes to Pictures Show," old melody and operatic parodies.

Dorcas Arden's two act, "Close Quarters," involving absorbing blackmail plot, maintained interest. Cato Brothers comedy and dancing pleased. Eddie Leonard and company, with same character material, offered seen here last season, walked away with bill. Leonard Gaudier's live animal boys made good close.

KEDZIE.

(Last Half, Week Sept. 1.)

With the sudden change of weather, a capacity house greeted the acts. The Ross Midgents opened the show splendidly with their burlesque boxing and gymnastic offering. Connolly Sisters were next, and proved to be a big hit, due to the work of the comedienne. Otto Koerner and company, in Harry Holman's former sketch, pleased immensely. Pettie and Frabito, with their guitar and piano accompaniment, stopped proceedings. The boys are right of the "big time," and they certainly shooed the act up. The acts are using "Gotta Be Proves," "I Know I Got More Than My Share" and "Down at the Jubilee." The Firo and company, in their next act, closer, with their speedy club juggling.

CHICAGO HARMONY NOTES.

Chicago, Sept. 18.—Outside of the craze for Hawaiian numbers, song writing seems to have turned back to the sweet, simple standard of a generation ago. Light ballads are again the rule.

Do you like to hear a song plugged to a man that gets away from the hackneyed or stereotyped? If so, you should have heard Bert Fitts Gibson at the Palace, Chicago, last week. When Bert visited us last season he gave the city a wonderful surprise plug for "Dangerous Girl" and "Baby Blues." Now he has used the same method introducing "She Is the Sunshine of Virginia."

When D. W. Foster, manager of the McKinnis Junior Co., returned from his last week's vacation last week, he found a lot of work waiting for him. For there are some things which writing cannot be done unless D. W. is on the job.

Many of the boys attached to Chicago music publishing offices got job singing parodies during the primary campaign which ended last week. The streets are ringing with songs which seemed to take particular delight in bawling forth "Pretty Baby" and "Dangerous Girl." Political parody writing has kept many local song writers busy.

May Hill, who has been responsible for many good melodies during past seasons, is turning out some new ones. She is one of the few lady composers who have managed to gain fame in the "Windy City."

MISSING GIRL WITH DANCERS.

Chicago dallies made much ado last week about finding pretty Winifred De Wolfe, long sought by her San Francisco mother, in the chorus of Koff's big dancing act, at the Majestic Theatre. It is very likely that the young lady has been playing with this company ever since she disappeared, working under an assumed name.

DECATOR MANAGER ARRESTED.

STATE BOARD OF HEALTH CHARGES VIOLATION OF ORDER.

DECATOR, Ill.—Manager Harrison, of the Empress Theatre, has been arrested here on a State warrant sworn out by Officer W. H. Keck, on a charge of violating the order of the State Board of Health, in permitting children under twelve years of age to attend the Empress Theatre. Chief Willis will do everything he can to enforce the order.

Manager Harrison said he had not received official notice to keep children under twelve years old out of the theatre, but that hereafter he would not allow them to enter.

DEATHS.

In Memory of Our Beloved Brother
WILLIAM R. SWOB
Born Jan. 10, 1850
Died Sept. 18, 1915
At Rest, JOHN, JIM AND ALBERT

MAY KERRY,
BUREAU EDITOR, Sept. 9.
R. H. BICK,
FRANK GALOWAY, Sept. 11.
WALTER CROSBY, Sept. 12.
FRANCIS CARTER, Sept. 15.
MARY BELLEVILLE, Sept. 15.

SUPPLEMENTAL ROUTE LIST.

Pittsburgh, Pa.—Archbold, O., 19-25.
Pittsburgh, Pa.—Archbold, O., 19-25.
Hillsboro, Maryland (A.M.)—Nixon, Pittsburgh, 19-25.
"Star Soldier Boy" (Add.)—Arlin, Pittsburgh, 25-30.
Clark, Gladys, Stock—St. Fairfield, Me., 21-23.
Montgomery & Stone (Chas. B. Dilligham, mgr.)
Moore-Hidings Stock—Olive, Ill., 19-25.
Nix, J. C., Concord, N. H., 18-23.
"Object—Marriage"—Belasco, Washington, 25-30.
Perry, E. H., Stock—New Kingston, S. Dak., 18-25.
"Regular Girl" (Add.)—Atlantic City 25-27.
Crawley, E. W., Atlantic City, 25-27.
"Twin Me"—Atlantic City, 21-25.
"Gladys"—Atlantic City, 21-25.
20-24, New Philadelphia, 25-30, Cambridge 30, Marietta 27, McCaskey 24, Ganeson 29, Lancaster 30.

ALICE DEGARMO
IN VAUDEVILLE
CHANGE IN PRICES

We beg to notify our customers and friends that owing to the numerous surrounding bills paper money, which amounts almost to a famine, we have been compelled to advance our prices. There is no more green back currency and prices list bearing date prior to Sept. 15, 1915, are no longer valid. There is no more green back currency at this time. Send for our new price list giving prices in cash and gold, and are glad to give you the best prices in the market. When paper market conditions return to normal our prices will be reduced in proportion. Please write us for quotations or anything you may need in theatrical properties.

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COLUMBIA—The Mission Play! Sept. 17 and week.
Cast—Dora, ALICE, EVA LANG, John Halliday and the stock company, in "Punches" week of 18.
ORPHEUM—Bill 17-23: Bert Palmer and Jennie Brown, Allan Macchert and company, Delroy Roberts, Dora and George Hackett, Al and Fannie Blackman, Willard, Dunbar's Old Time Darlings, Alon Brooks and company, and Orpheum pictures.
BRASS—Bill 17-23: Gartelle Bros, Willard-Clay Trio, Lella Slater and company, Jones and Francis, Bush Bros, "Purity" and cinematograph.
PATHE—Bill 17-23: Van Cello, "Dixie" My Horse, "When Caesar's Her", Moley and Wood, Alice Hamilton, and motion pictures.
Oakland, Cal.—Orpheum (Geo. Elber, mgr.) the Orpheum Players present "Under Cover." Sept. 17-23. Vanderbilt (Mrs. Elber) and company, Harry and Emma Sharrock, Dancing Kennedy, Al Lydell and Bob Higgins, and Paramount Picture features.
PATHE (H. E. Cornell, mgr.)—Bill 17-23: Six Kirkland Sisters, Brooks and Brown, Freeman and Dunham, Puris Green, Black and White, and the second episode of the "Yellow Peril."
Hippodrome (J. W. Jackson, mgr.)—Bill 17-23: Six vaudeville acts and feature films. Capacity bested.

COLUMBIA (Chas. Alphon, mgr.)—Will King (late of Dicks and King), Hebrew comedian, and his Ginger Girls present "This is the Life." 17-23.
IRONS PARK (B. L. York, mgr.)—Foreman's Band, Art Soule's miniature auto races, and the diving girls, the principal features that attract thousands of patrons.

Rochester, N. Y.—Loew's (M. E. Wolf, mgr.) Ralph Hers, in "A Regular Girl." Sept. 16-20.
TEMPLE (J. H. Finn, mgr.)—Bill week of 18: Four Marx Brothers, Stuart Barnes, Arthur Stuart, Bill and Lillian Durkin, Tasso, Billings, Charles and Adelaide Wilkins, Hayward Stafford and company, and Wile and Wile.
BAKER (Orvin L. Gardner, mgr.)—Burlesque season opens 18.
CORINTHIAN (J. I. Glenos, mgr.)—Week of 18, Harry Hastings' Big Show.

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BOSTON.

After a short cool spell comes very hot weather to this city, and the weather, it did not seem to match the effect the weather has on the town of the houses.

Manager Lawrence McCarthy's work on the Boston Opera House is nearing completion, and it is expected that it will be ready for its reopening early next month. The entire lower tier of boxes has been removed, increasing the orchestra capacity by about 500, so that the new apparatus has been installed, and very likely the opera will be "Hip-Hip-Hooray."

The Copley Theatre, formerly the Toy, will open early in October, and will be occupied by the Jervett Players, under the personal direction of Henry Jervett. Mr. Jervett will conduct his presentation to the classics.

There will be a series of operatic concerts at Tremont Temple, commencing Nov. 18. The program will include many famous singers.

The Boston Theatre is closed during alterations, and the management of the theatre is the part of the month.

First So. (Fred H. Wright, mgr.)—Week of Sept. 18, "His Trail Holiday," sixth week.

Praxinos (R. D. Smith, mgr.)—"Kathika" commenced its fourth week here 18.

Colossal (Chas. Rich, mgr.)—"Ziegfeld's Polter" opened for a short run 18.

Hedon (Chas. Mich, mgr.)—"The Melody of Youth" began its third week 18.

Carla Salsola (Philip H. Lavin, mgr.)—Week of 18, International. Closed "The Melody of Youth."

W. Wilson (E. D. Smith, mgr.)—Week of 18, sixth week of "Very Good Evening."

Tabor (John B. Schofield, mgr.)—Ince's "Civilization" starts its third week 18.

Kern's (Robert O. Larsen, mgr.)—Bill week of 18, "The World Beyond the Veil."

John Arden, Fred Whittell and Maria Ireland, Dorothy Graville, the Danes, the Danes, the Danes, and Walter Hutton, Budd Fagg and Julia White, and Louis Sibley.

Lowell (Clara Victor, mgr.)—Third week of the picture, "The World Beyond the Veil," began 18.

Lois (G. E. O'Brien, mgr.)—Bill week of 18, "The World Beyond the Veil," began 18.

Bill 18-20: Ramsdell, Don, Ford and Truly, "What Molly Does."

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WILL USE SCREEN AS PROPAGANDA IN WELL DEFINED PLAN OF ACTION.

LEAGUE CENTRES' ACTIVITIES IN STENOGRAPHIC EFFORT TO DEFEAT SENATOR CHRISTIAN'S RE-ELECTION

The Motion Picture Exhibitors' League of New York State, headed by its indefatigable chief executive, Lee Ochs, has opened hostilities in a carefully organized plan to defeat Senator Christian, who is seeking re-election in the Thirty-second District, in November. Christian, who it will be remembered, drafted and sponsored the infamous Empire State Censorship Bill in collaboration with Senator Wheeler, a restrictive measure of quite recent and distinctly disagreeable recollection, is running against Theodore Douglas Robinson.

The League's principal weapon in their determined effort to puncture Christian's senatorial aspirations and place the toga on the willing shoulders of Candidate Robinson is a decidedly practical offensive movement embracing, as it does, the utilization of the six hundred picture theatres in the counties of Rockland, Fulton, Lewis and Hamilton, comprising the contested area.

Bills containing persuasive campaign literature in the interest of Robinson, and explaining in cogent language why Christian's re-election would not be advantageous in any particular degree to the electorate of the four counties, are now being flashed nightly on the screens. The results so far, according to President Ochs, who has made a thorough canvass of the field, would seem to indicate that the League's propaganda will have a far-reaching and strongly convincing effect in the creation of sentiment for Robinson and against Christian.

Every one who has the advancement of the industry at heart will applaud Ochs and his valiant

fight to defeat Christian, the latter having disclosed himself in no uncertain terms as a proponent of film censorship, whose legislative endeavors, had they not been squelched by Governor Whitman last Spring, might have just as irreparable dent in the business of making as well as exhibiting of motion pictures in New York State.

A circular concerning Christian's candidacy issued by the New York Branch of the M. P. E. L. of America, and sent to every prospective voter in the Thirty-second District, clearly outlining the attitude of the film men toward legislation and would be office holders personally inclined, reads in part:

"Mr. Christian is now a candidate for re-election as Senator, and the Motion Picture Exhibitors' League purposes to show him that he was wrong in his endeavor to usurp the rights of the motion picture patrons that they will rise in their might on Election Day and prove that their constitutional rights must be respected; that they are competent to think for themselves and that they will not permit politicians and so-called reformers to think for them."

"The Motion Picture Exhibitors' League now serves notice to all candidates for political positions that it proposes to run an active part in the field of politics, and will insist and demand that it be given a square deal. The League will fight for its rights, its exception from unjust taxation and discrimination and its right to have reasonable compensation on the vast amount of money it has invested."

MORE MERGERS, MAYBE.

RUMORS FLY THICK AND FAST.

Talk of mergers is again filling the air in and around the film rink. The latest wild rumor to be circulated declares that Frank A. Garbutt is about to leave the Coast for the express purpose of effecting an amalgamation of Metro, Murnau and Pallas Companies with the Famous Players and Lasky organization.

Another rumor that gained considerable headway last week spoke of a possible merger of Tri-angel, Vitagraph, World and Metro.

OPERATORS MAY STRIKE.

There is just a bare, but still admittedly, possible chance that the picture machine operators may decide to inaugurate a sympathetic strike in order to aid the employees of the New York traction companies in their currently earnest, though apparently futile, battle for social justice.

The New York operators belong to a union in some way affiliated with the American Federation of Labor, which in turn embraces the striking carmen's organization. A strike of the machine operators, following so close on the heels of business experienced by New York exhibitors all Summer, due to the influenza paralysis of the world, would put about half of the metropolitan picture houses permanently out of existence. The above mentioned condition would more than probably, materially place an effective quibble on the proposition of sympathetic strike.

ARTHUR HOOPS DIES SUDDENLY.

Arthur Hoops, one of the screen's most constant "heavies," and an actor on the legitimate stage of long and distinguished service, died suddenly Saturday afternoon, Sept. 15, while crossing the Queensboro Bridge, enroute from New York to his home in Bay Shore, Long Island. Mr. Hoops was making the homeward journey interrupted so abruptly by the grim Reaper in a newly purchased automobile.

The chauffeur made a desperate effort to make the Johns Hospital in Long Island City in the hope of obtaining medical aid for the stricken actor, but despite the fact that all speed records were broken in the attempt, Mr. Hoops breathed his last before reaching the hospital.

He was a member of the Screen Club and Lambie, will be buried in Chicago, Wednesday.

ANGEL SOARS.

Last week the angel of a picture company doing business in Florida snuffed his celestial wings and very skyward, leaving a horde of actors and directors at the lot. The unfortunate playboy's tragic hour of flight was only preceded by the heart-breaking and keen anxiety of the concern's advertising manager in New York, who had to have designated himself as the person responsible for the payment of the playboy's bills.

Frank Patrick Donovan was a visitor to the throbbing metropolis for a few moments last Saturday. Frank is sure that he has at least a million dollars stashed up "somewhere in Baltimore," and capital to be utilized by the theatrical promoter in picture productions soon to be started.

GOLDFISH RESIGNS.

RELINQUISHES EXECUTIVE OFFICES, BUT WILL RETAIN STOCK IN F. P.-LASKY CO.

Samuel Goldfish tendered his resignation Sept. 15 as chairman of the Board of Directors of the Famous Players-Lasky Corporation, at the same time retiring as a member of the recently merged film concern's executive committee. While he no longer retains an active voice in the conduct of the big feature producing organization, Goldfish will not relinquish his rather extensive stock holdings, contrary to current report in the picture circles.

Mr. Goldfish, who was Jesse Lasky's brother-in-law until a recent legal decision altered the relationship, was in a large degree responsible for the remarkable success so quickly attained by the Lasky Feature Play Co., the destinies of which he more than capably directed during the two years of its existence.

In accepting Goldfish's resignation, the Famous Players-Lasky Corp. issued the customary announcement of regret additionally including an individual and collective desire on the part of the directors for a full measure of success in all future activities.

TIMELY PICTURE TOPICS.

Pope Benedict XV, having evidenced a keen desire to witness an act of peace, has issued the screen masterpiece "Civilization," an enjoy that undeniable pleasure within the next month. In accordance with the instructions, Bob Rife, in charge of publicity for the picture spectacle, has arranged a special showing that especially sending a representative to the Vatican who will see that the big production is properly presented.

Rudolph De Cordova, scenario writer for Metro, and chief responsible for the difficult script from which Director John Nobile produced the recently completed film version of "Romeo and Juliet," was married Sept. 15 to Alice Ramsey. The wedding was the culmination of a romance covering a full score of years. Who was the wise man, anyway, who wrote that immortal phrase, "Everything comes to him who waits"?

The world press again solemnly avers that Alice Brady will positively appear on the "night-mate" stage this season, earnest entreaties from her paternal parent, Wm. A. Brady, notwithstanding. The fact, however, is that "The Thirteenth," saw the World's visualization of his favorite literary endeavor and was delighted with the production, and Marie Dressler adviser girls of all ages to get into the movies right away.

The Pathe exchange is reported as having put the kibosh on "Thousander's" "King Lear," a picture play founded on a tragedy written a long time ago by the eminent dramatist, one William Shakespeare, of Avon, England. The principal cause for the rejection of "King Lear" seems to have been the contention that the picture would offend the Pathe people who would have accepted the fable had the principals been garbed in the latest mid-twentieth century garment modes.

VALENTINE GRANT.

Valentine Grant, whose portrait adorns this week's CLIPPER, is a motion picture player of considerable renown. He is presently appearing in features from the Famous Players-Lasky organization. His most recent work is "A Daughter of the Middle Ages," on F. P. Lasky picture play, one of the attractions at the Strand, this week, to crowded houses.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7.
BE SURE TO ORDER YOUR COPY IN ADVANCE.

FEATURE FILM REPORTS

"THE MAN WHO WOULD NOT DIE."

AMERICAN. FIVE REELS.
Released Sept. 4. By Mutual.
STORY—Melodrama. Fair story, nothing particularly striking or original, but possesses timely appeal.
SCENARIO—By Edward Hangerford.
DIRECTION—By Wm. Russell and John Prescott.
ACTING—Satisfactory. Good work of the whole.
SITUATIONS—A trifle stagey.
ATMOSPHERE—Average.
INVENTIONS—Story is a bit mixed at times.
BUSINESS—Fair.
DETAIL—Will do.
COSTUMES—Moderate.
ACTING—Captain Thomas, Harry Keenan and Leone Hatton are competent the work of the star, Wm. Russell, with well played characterization.
PHOTOGRAPHY—Some excellent double exposures.
LIGHTING—Good.
EXTERIORS—Several beautiful locations.
INTERIORS—Convincing.

REMARKS.
William Russell, who plays a dual role in this feature, can always be depended on to give a good account of himself. The story is one of a twin brother strays to the far heart of the routine scenario writer. From the looks of things in this instance the writer who wrote the script constructed the piece according to order.
The action is rather slow throughout, but the pleasing personality of the star coupled with his fine style of acting, and the good work of the studio of verisimilitude in depicting the lights and shadows of the emotions of the characters of the story, makes "The Man Who Would Not Die" distinctly worth while.

BOX OFFICE VALUE.
Suitable for medium grade houses. Good one attraction for locations where Russell is known. Fair advertising.

"THE DAWN OF FREEDOM."

VITAPHONE. FIVE REELS.
Released Sept. 1. By F. L. H. S.

CAST.
The Patriotic.....Charles Williams
Elizabeth McLean.....Adeline Prety
Jack Cartwright.....William Morris
Irvine.....Thomas R. Miles
Sister Leader.....Edward James
Nancy Cartwright.....Billie
STORY—Adaptation by Wm. Herbert.
Historical and patriotic fantasy, laid in period of American Revolution, and presented in a melodramatic style.
DIRECTION—By Paul Brandon. Competent on the whole.
ACTION—Fair, not too exciting.
SITUATIONS—Rather mechanical.
ATMOSPHERE—The picture seems in this respect.
CONTINUITY—Even.
BUSINESS—Not over strong.
DETAIL—Excellent.
COSTUMES—Extremely scenic.
ACTING—Up to best standard.
PHOTOGRAPHY—Satisfactory.
LIGHTING—Average.
EXTERIORS—Good.
INTERIORS—Satisfactory.

REMARKS.
This is a picture that will please the fan who likes to see his screen entertainment stirringly. The story, which starts away back in the Revolutionary period, treats a modern descendant of a patriot of the afore said stirring times and his attitude toward the modern problems of the palpitating present. The contrasts are finely drawn and the big scenes are in a manner calculated to produce the necessary thrills.

BOX OFFICE VALUE.
Good one day attraction. Advertise the picture itself and let the character and moral of the story tell.

KELLERMAN OPENING SOON.

"The Daughter of the Gods," the \$100,000-Gaumont production, will open at the Metropolitan, probably the Lyric, in the next two weeks. Annette Kellerman is the star of the feature, and it is confidently expected that Miss "Nipper" will receive the thrill of their lives when they are finally privileged to witness the waltzingminuet and aldehyd Annette Kellerman in the water, through the various scenes, some might be nature's garments.

Which is all very well for the refined products of Forty-second Street, but just wait until that old Ohio board casts their comical glances on the picture. No hurry, they wait.

Out of three hundred and eighty-two subjects submitted to the tender mercies of the Penny Censor Board in the course of the last year, only three pictures were barred with the "Cure of Consumption." Now the Universal is all agog over its fine record.

"THE TRIGUEN."

MOROSCO. FIVE REELS.

Released Oct. 8. By Paramount.
STORY—Melodrama. Fair story, nothing particularly striking or original, but possesses timely appeal.
DIRECTION—On the whole good.
ACTING—Satisfactory in spots.
SITUATIONS—Conventional construction.
ATMOSPHERE—Good.
CONTINUITY—Fair.
BUSINESS—Just fair.
DETAIL—Good.
COSTUMES—Accurate.
ACTING—Good. All Villars wears comedy music.
PHOTOGRAPHY—Beautiful.
CAMERA WORK—Great.
LIGHTING—Good.
EXTERIORS—Good.
INTERIORS—Good.

REMARKS.
"The Triguen" remains about the oldest and most reliable plot known to stage or screen. The story is so familiar and obvious in its gradual development that almost a child could follow him through in guessing the finish of the fifth reel after the middle of the first scene had been played. In a production way the picture is excellent. Nothing has been overlooked in the matter of suspense.

Leona Chisholm is featured, and while the acting requirements of the role assigned her do not tax her abilities to the extent of any great effort, all things considered, a rather pleasing performance.

"The Triguen" is timely enough at least with its plot to deal with a new sort of a sort of gun, and its general air of military espionage. It is a story of a woman who is a lover who lives in the big house over beyond the hills. Of course he is a man who is a lover who lives in the big house over beyond the hills. Of course he is a man who is a lover who lives in the big house over beyond the hills. Of course he is a man who is a lover who lives in the big house over beyond the hills.

BOX OFFICE VALUE.
Advertise Ulrich and change of story. Good one day attraction. Fair advertising. Suitable for class of houses.

SELZNICK INCORPORATES FOR \$500,000.

The Lewis J. Selznick Productions Co., of Richmond, Va., has received a charter from the Secretary of the Old Dominion State. The principal office of the new Selznick Co. will be in the Goddard Building, New York City, with a capital just \$500,000. Other incorporations having to do with the making and marketing of motion pictures last week are: Paramount Film Corp., \$200,000; Vario Film, capital, \$10,000, and the later-Ohio Film Corp., capital, \$10,000.

IMPORTANT COPYRIGHT DECISION.

The recent decision of a Supreme Court Judge in favor of Paul Dickey, author of a vaudeville playlet, entitled "The Come Back," which took the form of the payment of a referee to estimate the amount of damage due the playwright because the Mutual Film Corporation used the name of the sketch in conjunction with one of their feature film productions last June, should be of more than passing interest to the theatrical world in general. In brief, the court's decision makes plain the fact that a play title will in future be regarded in the same relation as a trade mark, the establishment of which legal ruling as a precedent will cause scenario writers and picture manufacturers to gauge with a certain amount of deliberation before labeling their product with titles similar to successful stage plays.

Nathan Burban conducted the legal fight to ascertain Dickey's rights in the matter, and added another laurel wreath to his already illustrious collection as a theatrical attorney who knows every angle of the game from music copyright law down to carnival, circus, picture and vaudeville.

RELIEF FOR EXHIBITORS.

The N. Y. Board of Aldermen are contemplating the passage of a new law to annul the present stringent city ordinances covering standards in picture theatres. The local branches of the M. P. E. L. of A. are doing their best to make the proposed change in the code a speedy possibility. Doing business under the law passed a year or so ago, the film men claim, is a serious handicap. In order to secure from the city fathers is an even break with the vaudeville and legitimate theatres, both of which are allowed three rows of standees back of the orchestra rail.

"THE DAUGHTER OF MACGREGOR."

FAMOUS PLAYERS. FIVE REELS.

Released Oct. 7. By Paramount.
STORY—Conventional melodrama. One same old construction. Never convinces for a moment. ACTION—The result is far from satisfactory. ACTING—One good "fight" scene. ATMOSPHERE—Fair. The scene seems to be especially rendered. CONTINUITY—Not strong. COSTUMES—Accurate. ACTING—Valentine must do fairly well in an individual way. PHOTOGRAPHY—Average. CAMERA WORK—Good. LIGHTING—Familiar, with one or two good spots. EXTERIORS—Good atmosphere. INTERIORS—O. E.

REMARKS.
"The Daughter of Macgregor" was originally called "The Daughter of the Heather." One name would have done just as well as the other. In visualizing the very ordinary and familiar story Director Oskot Gary Valentine Grant, the star, little else than considerable posing to do, varied by an occasional romp through the Scotch mowbrays.

On the other hand while the story scenario, in the mind of the producer, was a secondary consideration, he showed a distinctive quality of cleverness in achieving convincingly realistic atmosphere.

The story treats of a young Scotch laird's who, because of a quarrel with his father, leaves his home and runs away to America.

He finally meets a girl who is a lover who lives in the big house over beyond the hills. Of course he is a man who is a lover who lives in the big house over beyond the hills. Of course he is a man who is a lover who lives in the big house over beyond the hills. Of course he is a man who is a lover who lives in the big house over beyond the hills.

At any rate he didn't put it over, and as a consequence, the picture is a little better than the average.

The action of the male members of the cast was not of a particularly high grade. As a whole, this picture is about two-thirds below the F. F. Fairmount standard.

At any rate, the star, she little to do. She looks the part of 'Jen' just enough, but that is about as far as she goes.

BOX OFFICE VALUE.
This is a mediocre picture, in our opinion. One day small advertising. Just a possibly lasting feature at best.

STANTON LEAVES TRIANGLE.

Stanford Stanton, who has been collaborating with Norman Ross for the past six months in the grinding out of Fine Arts, Ince and Keystone newspaper publicity for Triangle, leaves the film distributing concern this week to live again in the interest of the Henry B. Harris estate. Stanton is a real glib talker, and will take the W. K. Weikin ring in earnest if he of the B. H. estate gives him half a chance.

TRIANGLE-INC.

W. S. HART, in "The Dawn-Maker"

For the week of Sept. 24 exhibitors are again offered the opportunity of presenting that premier star, W. S. Hart, in his big white story of the Great Northwest—the story of a quarter breed Indian who fell in love with a white girl. Hart's characterization of the typical American Indian is a piece of work that will long be remembered.

TRIANGLE FILM CORPORATION.

FEATURE FILM REPORTS

"PHANTOM FORTUNES."

VITAPHONE. FIVE REELS.

Released Sept. 11. By V. L. B. E.

CAST.
KALANAN PINKNEY.....DARNEY BERNARD
Mrs. Pinkney.....Mrs. Monocroix
Bob Dearing.....Edna Goodrich
Abe Laskov.....Lewis Bernard
Molly Sherman.....Edna Goodrich
Mrs. Gallagher.....Edna Goodrich
STORY—Connelly. Written for screen by Sam Tashner.

DIRECTION—By Paul Seardon. Excellent in every way.
ACTION—Very entertaining.
SITUATIONS—Well constructed.
CHARACTERIZATION—Good. Comedy value of the film.
ATMOSPHERE—Nicely suggested.

CONTINUITY—Story is easy to follow and contains well defined thread of continuous interest.

SUSPENSE—Strong.
DETAIL—Property cared for.

COSTUMES—Modern.
ACTION—Fine cast of Vitas favorites. Types especially good. Notably artistic characterizations are offered by Mrs. Monocroix, Edward Elias, Mary Maurice and James Morrison.

PHOTOGRAPHY—Satisfactory.
LIGHTING—Ordinary.
EXTERIORS—Good.
INTERIORS—Good.

REMARKS.
Darney Bernard, who is starred in "Phantom Fortunes" originated the idea of Portch in the stage version of "Fostah and Fernestine." and starred in the film. The picture has been running long and unusually profitable run of that play at a prominent Broadway theatre.

"The vehicle selected by Vitaphone for his screen debut, although of the nature of a comedy, is a thoroughly human and particularly intimate conception of the American life. It is a simple scope to demonstrate his well developed talents in the line of comedy. He is undoubtedly a questionably excels in it."

As a whole, "Phantom Fortunes" is an artistically produced and consistently entertaining feature.

BOX OFFICE VALUE.
First class theatre. Bernard. Should make good three day attraction in larger cities. Small towns, one day.

"HIS WIFE'S GOOD NAME."

VITAPHONE. FIVE REELS.

Released Sept. 11. By Vitaphone.

CAST.
MARY ELLAN.....LUCILLE LEE STEWART
Kate Ward.....H. H. Miller
Harry Weatherly.....Hantly Gordon
His Butler.....Frank Currier
Doctor Cameron.....John Robertson
Sue Harrington.....William Lyell Jr.
STORY—Written for screen by Josephine Lovett.

DIRECTION—By Ralph Ince.
ACTION—Slow.
CHARACTERIZATION—Old fashioned.

CONTINUITY—Possible.
SITUATIONS—Fair.
DETAIL—Adequate.

COSTUMES—Modern.
ACTION—Frank Currier and Hantly Gordon offer good performance. Average cast of picture players.

PHOTOGRAPHY—Ordinary.
LIGHTING—Ordinary.
EXTERIORS—O. K.
INTERIORS—O. K.

REMARKS.
"His Wife's Good Name" is just an average sort of movie feature without anything of striking merit to recommend it as an attraction with the ordinary run of program features.
Lucille Lee Stewart is featured in the leading role, and shows considerable improvement over earlier efforts.

"The story is only passably interesting, and never rises to any great height. Throughout the course of the entire five reels, Coincidence plays its usual part in the unrolling of the rather obvious plot. On the whole this tidbits offer requirement of the entire variety of picture production which will please that portion of the photoplay fans who are not particularly discriminating."

BOX OFFICE VALUE.
One day attraction in larger cities, for any class spectators. Should pass O. K. in smaller houses.

BRENON TO PRODUCE "THE LONE WOLF."

The Herbert Brenon Film Corporation has secured from Louis Joseph Vene the motion picture rights of his novel, "The Lone Wolf" which the Brenon Corporation will produce in the near future. A record price was paid for these rights, which cover distribution throughout the world.

SELENICK TO OPEN FILM EXCHANGE.
Lewis J. Selnick has arranged to open a Philadelphia exchange for his output, at No. 1339 Vine Street, that city, and will begin the distribution of Clara Kimball Young pictures in the near future, throughout the surrounding territory.

"THE BIG SISTER."

FAMOUS PLAYERS. FIVE REELS.

Released Sept. 7. By Paramount.

CAST.
Betty Norton.....Mae Murray
Jimmy Norton.....Matty Robert
Rodney Chandler.....Harry O. Brown
Mrs. Spaulding.....Ida Darling
Edna.....Florence Film
STORY—Adaptation of novel by Wm. Hurst.

DIRECTION—By Jack O'Brien.
ACTION—A trifle labored.

SITUATIONS—Conventional.
ATMOSPHERE—Very good.

CONTINUITY—Sweet. Story clearly told.
STORYLINE—Well sustained.

DETAIL—Satisfactory.
COSTUMES—Accurate.

ACTION—Commonplace. Young appears in this feature and shines prominently, emphasizing the fact that a good actor can make a minor role stand out.

PHOTOGRAPHY—Good.
LIGHTING—Pleasing to the eye.

EXTERIORS—Good, but rather familiar.
INTERIORS—O. K.

REMARKS.
"The Big Sister" will "get by" easily in the better houses, because it is completely paved, the acting is up to the best feature standards, and the story is a strong following.

Due to her popularity with picture fans who have followed the star since her former stage triumph to the screen.

"The story line, particularly strong it contains an absorbing human interest and all things considered the Big Sister" can be set down as an entertaining feature.

BOX OFFICE VALUE.
Average three day attraction. Fair advertising.

Feature Murray.

"THE UNWELCOME MOTHER."

FOX. FIVE REELS.

Released Sept. 11. By Fox.

STORY—Written for screen by Mary Murillo.
DIRECTION—By James Vicini. Satisfactory.
ACTION—Holding.
SITUATIONS—Good.
ATMOSPHERE—Fine.
CONTINUITY—Good.
DETAIL—Satisfactory.
COSTUMES—Modern.

ACTION—By Lee Kidson scene. Mrs. Varkynia, while not featured, plays one of the principal parts in the film, indeed.

PHOTOGRAPHY—Good.
LIGHTING—Average.

EXTERIORS—Good and fair.
INTERIORS—Convincing.

REMARKS.
"The Unwelcome Mother" is an appealing melodrama of old fashioned construction, but, without convincing enough as acted by the cast to put it in the list of pictures without any further delay.
A series of incidents occurring on a sailing ship, the story is a strong following.

Two realistic acts at the opening, showing a lighthouse keeper watching for vessels in possible danger of collision, and the proceeding a firing, and a dramatic Director Vincent as an artistic waiter, law is featured, but does very little, primarily because of noticeable lack of opportunity.

BOX OFFICE VALUE.
"The Unwelcome Mother" should make money and draw three day attraction for the middle grade exhibition.

"THE HOUSE OF LIES."

FAMOUS PLAYERS. FIVE REELS.

Released Sept. 11. By Paramount.

CAST.
Edna Coleman.....Edna Goodrich
Marcus Auriol.....Juan de la Cruz
Dorothy.....Kathleen Kirkham
Mrs. Coleman.....Lucy Ward
Winthrop Cushing.....Edna Goodrich
Dr. Barnes.....Herbert Standing

STORY—Modern problem play, with a liberal interpretation of the facts.

DIRECTION—By Wm. L. Taylor. Good throughout.

ACTION—Interesting.
SITUATIONS—Conventional.

ATMOSPHERE—Good.
CONTINUITY—Fair.

SUSPENSE—Strong enough.
DETAIL—O. K.

COSTUMES—Modern.
ACTION—Edna Coleman and Herbert Standing offer decidedly artistic portrayals, which stand out.

PHOTOGRAPHY—Excellent.
LIGHTING—Beautiful.

EXTERIORS—Good.
INTERIORS—Good.

REMARKS.
"The House of Lies" tells a familiar story in interesting fashion. As far as production, sets, etc., are concerned, there will stand comparison with the best. The story is not overdone, and as a theatrical play, it is a fair, holds very well.

Edna Goodrich is the star, and in addition to photographing beautifully gives every evidence of a competent screen actress. Good supporting cast.

BOX OFFICE VALUE.
Average three day attraction. Advertise Edna Goodrich. Feature suitable for best houses.

"BLACK FRIDAY."

RED FEATHERS. FIVE REELS.

Released Sept. 11. By Universal.

STORY—Melodrama. Story of a woman's sacrifice.
ACTION—Holding. Free. Grants second administration. Written by Frederick Iphig.
DIRECTION—By Fredric Iphig.
ACTION—Slow.
SITUATIONS—Mechanical.
TRILLS—Fascinating.
ATMOSPHERE—Good.
CONTINUITY—Up and down.
SUSPENSE—Lacking.
DETAIL—Fair.

COSTUMES—Accurate, according to period.
ACTION—Most of cast overdo, thus living up to the name of the picture.

PHOTOGRAPHY—Good.
LIGHTING—Compassionate.

EXTERIORS—Will do.
INTERIORS—Average.

REMARKS.
"Black Friday" is a conventional melodrama, which possesses a redeeming trait in the fact that the story is in line with the nation's history that permits of the introduction of types and costumes that are of historical interest. The character and environment customarily run in the regulation "Wall Street" picture.

Second class feature. Suitable for any grade of with discretion, according to size of house, and locality.

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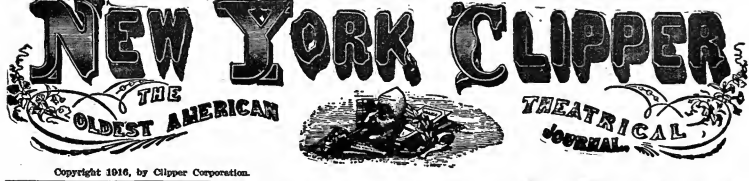
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UNION BOYCOTT ON TWO N. Y. HOUSES.

MAY BE START OF BIG THEATRICAL STRIKE.

A boycott, with picketing pickets and street meetings, is being waged against the two theatres of David V. Ficker by delegates from the Stage Hands, Musicians and Operators' Union, and many persons interested in theatrical labor controversies profess to be in movement the beginning of the threatened New York actors' strike. From their standpoint the measures being adopted against Mr. Ficker are only preliminary ones, made in an effort to feel out the attitude of managers, and if they are successful other houses will soon find themselves embroiled in labor troubles.

The Ficker houses affected are the Spooner and Burland, the former at One Hundred and Sixty-third Street and Southern Boulevard, and the other at One Hundred and Sixty-fifth Street and Prospect Avenue. Another house, the Flatio, which Mr. Ficker operates in Brooklyn, is not yet affected. The trouble started two weeks ago, according to Manager Jacoby, of the Spooner, when delegates of the unions threatened to picket Mr. Ficker and asked that he discharge the non-union musicians, operators and stage crew which he employs, and hire union men in their places. Mr. Ficker replied, according to Mr. Jacoby, that he did not believe that would be fair, inasmuch as the men had always performed their duties well. He had no objection, he said, to their joining the union if they desired, but he did not wish to discharge them.

The picketers, who were union men, were then called out and the boycott began. Street meetings were held nightly in front of or near the two theatres, and passing petitions informed that the two houses are unfair to union labor. Pickets, bearing huge signs on which "We do not patronize the Spooner Theatre because it is unfair to union labor," were also assigned to patrol in front of the houses. Both means are still being employed by the delegates, who report them very successful.

During the past week the Cores Payton Stock Co. has been appearing at the Spooner and, according to Mr. Jacoby, the White Horse Actors' Union, of which Payton is a member called upon him to end his engagement, thereby supporting the delegates of the other unions. Payton, it is said, refused to comply with the request, as he had a gold card, entitling him to life membership in the I. A. U., and would follow his own discretion in the matter. It was reported among the pickets in front of the Spooner that as soon as the Ficker houses are brought into line the union will make the same demand upon them, and gradually expend until every manager in the city will have to face the question of whether he does or does not wish to employ union labor exclusively.

Conferences are being held from day to day between Mr. Ficker and the delegates, but a settlement of the trouble seems to be no nearer now than when it started. David Jacoby, who is plainly understood that Mr. Ficker has not the slightest objection to his employees becoming members of the union if they so desire, but does refuse to discharge them just because they have not made that affiliation. All of them have given good service, he says, and Mr. Ficker is appreciative.

BILLIE BURKE EXPECTS STORK.

THIRY VISITOR WILL ARRIVE SOON, IT IS
REPORTED.

Billie Burke, star of George Kleine's motion picture, "Gloria's Story," it is whispered, is soon to be cast for a far more important role. Her leaves fall from the trees, gossip reports, the radiant Billie will appear as the leading woman in a drama of life called "Mother." The all star supporting cast will, of course, include Florence Ziegfeld Jr., husband of Billie, and a tiny youngster, name and sex later to be announced.

A host of film fans, friends in the film industry and associates during the filming of the picture novel, will join in the toast "Here's to you, Baby Ziegfeld; may you be one-half as clever as your famous daddy, and one-half as beautiful as your radiant mother."

O'HEARN WANTS CLARA K. YOUNG SIGN REMOVED.

There will be a dark spot on the "Great White Way" if William J. O'Hearn, the theatrical electrician, is successful in his attempt to have the huge electric sign of the Clara Kimbrel Young Film Corporation removed from the James drug store corner, at Broadway and Forty-sixth Street. Last week, Mr. O'Hearn served upon the Clara Kimbrel Young Corporation a notice to remove the sign within five days, on the ground that it infringes his rights as tenant of the corner large of the James Building, and is a public nuisance.

The sign in question is one of the largest and brightest of the many electric displays on Longacre Square, and has attracted wide attention. It is said that the Clara Kimbrel Young Corporation pays a yearly rental of \$9,000 for the privilege alone. In addition to this amount Edgar Selden, who negotiated the rights for the sign, is reported to receive a yearly commission of \$2,000.

Whether or not Mr. O'Hearn succeeds in his attempt to have the sign removed, Lewis J. Seisnick, president of the Clara Kimbrel Young Corporation, will have a big electric display in the heart of the theatrical district, as he has secured the right to the use of the downtown wall of the Godfrey Building, at Seventh Avenue and Forty-sixth Street, in which are located his many enterprises, and will erect another large illuminated sign for the advertising of his productions.

ZIMMERMAN ERECTING THEATRE.

NEW HOUSE IN CHESTER WILL MAKE FOURTH HE
CONTROLS.

PHILADELPHIA, Sept. 29.—J. Ford Zimmerman, of Nixon & Zimmerman, awarded a contract last week for a \$200,000 theatre, which will have erected at Chester, Pa. It will be known as the Edgewood, and is to be of fireproof construction, occupying a lot 100 by 150 feet. The seating capacity will be 2,500.

This new house will be on the Keith vaudeville circuit, and will be under the management of M. W. Taylor.

W. H. DONALDSON SERIOUSLY ILL.

W. H. Donaldson, owner of a weekly amusement journal, has been stricken seriously ill.

MOVIE THEATRE ON B'WAY FOR ISMAN.

WILL ERECT PALATIAL HOUSE NEXT TO COLUMBIA.

It became known this week that Felix Isman, real estate operator, who is also heavily interested in various theatrical ventures, proposes to further add to Broadway's already imposing array of film theatres by the erection of a motion picture house at 711 Seventh Avenue.

The location chosen is adjacent to the Columbia Theatre, the home of burlesque, and the block in question seems to have taken on a new lease of business life, as several signs along that street announce the opening of new projects in the near future. The site is at present occupied by an unsanitary saloon.

It is said to be Isman's intention to use the front of the former liquor emporium simply as an entrance, erecting a spacious theatre on the lots which run for several hundred feet to the rear, as he owns all of the property in question. Stanley Mandelbaum, one of Mr. Isman's business associates, owns and operates the Stanley, a well patronized proposition situated on Seventh Avenue, below Forty-second Street.

The plans for the contemplated drama theatre are now being drawn up under Isman's direction, and the work of tearing down the present building will begin shortly. It is believed Mr. Isman will erect a theatre catering to the movie public at popular prices.

It would appear that the rumors which have been flying thick and fast about the possibilities of two new picture theatres for Broadway were at least partly correct, and Isman's selection of the site mentioned. The position is logical, for while the Strand is situated only a few blocks away, the overflow of theatre on many other streets would gladly turn to another place of first class entertainment in the immediate neighborhood. As a rival of the beautiful Broadway Theatre, Isman's projected Seventh Avenue house should make theatre lively in garnering the money of the transient New York picture patron.

A first class entertainment of feature films, minus the expensive marvellous embellishments of the Strand, at a popular scale of prices, should have no difficulty in competing with the present houses, which now has things all its own way.

ACTRESS SUES RESTAURANT.

Hilma A. Lamb, vaudeville performer, has brought action against Orestis Glottis, the restaurant, for \$10,000.

The complaint, filed by James A. Timony, her attorney, alleges that on Oct. 7, while in the defendant's restaurant, at 108 West Forty-ninth Street, she fell, sustaining injuries which incapacitated her for several weeks. The plaintiff was in darkness, she avers, and the floors were ripped open, causing her to stumble and fall.

SWORN AND MACK PART.

The team of Sworn and Mack, recently appearing at the Winter Garden, have come to a parting of the ways. It is believed Sworn contemplated an invasion of vaudeville, his first love. The remaining member will continue as a black face singer in the Shubert show.

GERMAN THEATRES MULTIPLYING.

THREE N. Y. HOUSES TO GIVE TEUTON PLAYS.

BANDBOX JOINS IRVING PLACE AND YORKVILLE.

Whether it is a result of the war, as some persons declare, or of other causes, the German theatre movement is rapidly gaining in New York, for there will be three stages devoted to the presentation of German plays during the remainder of the present season.

To the Irving Place, the classical home of German drama in Manhattan, and the Yorkville, which reverted to German entertainments last Spring, will be added the new Little Bandbox Theatre in East Fifty-seventh Street, for the last two years the home of the Washington Square Playhouse.

Rudolf Christians, who, as director of the Irving Place for several years, has restored that playhouse to its former artistic estate, has taken over the management of the Bandbox in association with Hans Barsch, and the two playhouses will be conducted as one enterprise. The Irving Place will be given over to German operetta, classical plays, and other large productions, while the Bandbox will be devoted to the more intimate dramas.

Both playhouses will be open next week, the Irving Place with the first American performances

of a musical comedy entitled "We Must In May" ("As Ours in May"), and the Bandbox with Ludwig Plack's comedy, "Das Bismarck" ("The Emperor"). The actors of the musical play, which was acted more than five hundred times in Berlin, is by Walter Kollo, and Rudolf Bernauer and Rudolph Schanzer are the librettists.

Ellen Daley and Mabel Secary, of Vienna, and Helen Lagan and Edward Kapler, recently arrived from Berlin, will make the principal debut in the musical piece, while Christian Bab, Ernst Robert and Hertha Schoenfeld, of last year's company, will be seen in other roles. Among the new players in the Irish comedy will be Hilde Palsing, Emil Hess, Wilhelm Muehlen and Bruno Schlegel, and among the old Irving Place artists who will be transferred to the Bandbox will be Gertrude Meyer, Margareta Christians, Aninka Ebon and Hans Unterbacher.

The Yorkville will be open also under the management of S. Bachmann as a German theatre. A program of short plays will be given, "Das Bismarck" ("The Emperor"), by Julius Hocht, "Berengaria," by Chalmers and Lord, and "Tutor & Co., by Walter Getzke.

RUSH & ANDREWS AMBITIOUS.

HAVE FIVE NEW PLAYS AND ARE TO BUILD THEATRE.

The newly formed theatrical firm of Edward P. Rush and Lyle D. Andrews is very ambitious, judging by the list of plays which it has taken for production and the manner in which it is going about the task. All told, they number five, and, in addition, the firm will produce the West End Play, eighth Street, just west of the Court.

First of their new pieces will be "His Brother's Keeper," a drama by Robert Porter, rehearsed which began last Monday under the direction of Robert Edison, who will play the leading part in it as well. Mr. Edison will produce all the offerings of the firm from now on.

As soon as that production is finished and launched on Broadway, the firm will immediately begin "Sleepy Theodore," a farce with music, which enjoyed a long run in Berlin. Then will follow "The Edges of Reno" and "Hickory," the script of the latter undergoing revision at the present time.

"Where the Booties Grow," a comedy of the Charles Hoyt type, has already been prepared and will open in Chicago shortly at the Playhouse, formerly the Fine Arts Theatre.

"THE BULL RING" OPENS GAILY.

NEWEST PLACE OF AMUSEMENT IS AT OP 44th STREET THEATRE.

"The Bull-Ring," formerly Casino in the Air, opened for the Winter season last Monday night. This newest place of amusement is an exact reproduction of the arena of Plaza del Toro, Granada, Spanish flags, emblems and garlands were in prominence, and the elaborate program added to the "Spanish" effect.

The first number was a travesty on "Carmen," containing a torch-speech and bull fight set to music of "Herni. Then followed a farce, entitled "When the Boys Return," composed, written and sung by Helen Terry and her troupe of "Wendons," a characteristic Indian ensemble, by Sigismund Rosenberg, came next. The feature of the entertainment was, of course, the bull fight, under the direction of Ernest Hare, Fanny O'Hearn, Alton Van Dyke and many others. Others who entertained were: The Marcellus Millers, whirlwind dancers the Goodenoughs, in his new and dancing act; Morris Cronin, Mary Maida, and Graser, a dancer. Before and after the performance and during intervals the band floor, which was also the stage, was cleared for the public.

THEY ARE MILLION DOLLAR DOLLS.

Billings Budo, the musical director, and his wife, Thelma Faither, are with the Western company of Harry D. Orr's Million Dollar Dolls.

WARD AFTER FILM STARS.

High Ward, general manager of the Williams Theatrical Enterprises, of Australia, is at present in New York endeavoring to recruit several motion picture stars for leading roles in revues of other day Broadway musical comedy and operatic successes.

A year of work is guaranteed the performers approached, but it is reported the salaries offered would not compensate the artists leaving New York. Among the stars who are being wooed are Seattle, Wash., "A Long, long way from Broadway," and "The Girl in the Red Dress."

MME. SCHEFF'S CAR HITS WOMAN

WATERBURY, Conn., Sept. 28.—While driving an auto to-day, George Andrews, actor, husband of Prima Donna struck Mrs. John McCar as she was leaving a trolley car. Fritz Scheff was in the auto with her husband, having just arrived from New York.

Andrews was placed under heavy bail to await the result of the injuries to the victim of the accident.

BUTT WANTS VOLANT.

Alfred Butt has called Charles Dillingham asking for an option on the services of Volant after the close of the Hippodrome season next Spring. Mr. Butt wants to use it as a revue at the London Empire the pianist who plays while his instrument is lying through the air.

THEATRE SOLD AT AUCTION.

PHILADELPHIA, Sept. 28.—The big moving picture theatre at No. 2718 Kensington Avenue was sold at sheriff's sale last week and realized \$50,000. The name of the purchaser was not disclosed. Title was previously held by Harry Steinberg and Katie Hopkins. The theatre has a seating capacity of one thousand, and occupies a lot 80 by 110 feet.

NEW SEASON OF EAST-WEST PLAYERS.

The East-West Players are preparing for their new season of one act plays at the Bertley Theatre. A revival of "The Stranger" will be produced, and in addition an Original farce, by Gustav Blum and Elias Lieberman, entitled "The Awakening of Nerradine."

SHUBERTS SECURE GARRIQUE.

The Shuberts have acquired possession of the Garrick Theatre, in Thirty-third street, and have secured by Harry D. Orr's Million Dollar Dolls, of the Theatre Francaise, to present there the first week in October a play called "Le Polier."

BULLINGTON BUTTS HOUSE.

CLINTON, Ind., Sept. 25.—J. N. Bullington, of this city, has purchased the Hippodrome, Huntington, W. Va., for a cash consideration of \$50,000.

LOU HANVEY TAKES BRIDE.

MARRIES NELLIE HENRY, FORMER VADEVILLE ARTIST.

HARTFORD, Conn., Sept. 28.—Lou Hanvey, principal in the musical acts of Comedy, Hanvey and Danvers, playing this week at the Temple Theatre, here and there, Nellie Henry, widow of the late Carl Henry, was married to him in the paragon of the Unitarian Methodist Church.

Mrs. Hanvey was a former vanderbilt actress, having appeared here three years ago at the Temple with her former husband.

ROCK AND WHITE PLAN TOUR.

WILL MOTOR AND PLAY, ALTERNATELY, FROM HERE TO COAST.

The constant talk of transportation strikes holds no terrors for William Rock. With his vanderbilt partner, Frances White, he starts next week, at the wheel of his new White automobile, to all routes from New York to "Prisco."

Rock and White will intersperse their literary with a series of engagements and auto jumps, playing one week and touring the next.

This rather novel method of transportation will take them to the coast, gratifying the "river" hold-out, and gasoline does not soar too high in price.

SYRACUSE THEATRE IS SOLD.

GRAND OPERA HOUSE MAY SHELTER STOCK CO.

SYRACUSE, N. Y., Sept. 28.—The Grand Opera House has been sold by Louis Lett to William F. Saffery at a price close to \$200,000. It is probable the theatre will be changed to a stock company, the house has been dark for 1908 since the Keith vanderbilt was discontinued.

The Syracuse theatre has been closed for more than a year, at \$12,000 annual rental. The owner is also involved in the Beggs, Rex and Broad Street theatre.

HAS BIG BUSINESS IN WEST.

ST. JAMES, Minn., Sept. 28.—The Western company of the Million Dollar Dolls Co. is playing to capacity through Wisconsin and Minnesota, with St. Dakota, and other states. The company's other novelties an illuminated railway is carried, which is proving very popular.

Naithen Busby, William Woodside, Paul Alwood, Low Nelson, Jack Daire, Joe White, Tom March, Margaret Gane, Millie Whyte, Mabel Leigh, Kathleen Norrie, Miss Saunders, Yvonne Payne, Letta Maria, Mabel Jeanine, Mildred Brown, Jolette Irving, Edgely Beverly, Carl Goodman, Thelma Fisher, Harry Brown, Delight Moore, Walter D. Orr, B. G. Garfield, L. E. Horton, Billings Budo, Betty London, C. S. Houston, Charles Tevlin and Mrs. L. B. Bue make up the company and management.

WASHINGTON 50. PLAYERS READY.

The Washington Square Players will begin their regular subscription season at the Comedy Theatre on Oct. 2, with four one act plays: "A Merry Bunch," by the Russian of Nicholas Evreinov; "The Lover's Luck," a comedy translated from the French of Georges de Porto-Riche, by Ralph Boudet; "The Sugar House," by Alice Brown, and "Mistress of Soliman," a farce, by Philip Woodson.

THEATRE SETTLES WITH U. S. O.

The United States Booking Office has been its suit against the owners of the Flatiron Theatre, Brooklyn, for \$3,400 for booking services rendered. Maurice Goodman announced last week that the case was closed, the amount, a booking fee of \$3,400, having been paid the plaintiff.

MUSICAL DIRECTOR SUEED.

Bermet W. Roman, a musical director, was arrested last week on a civil order, obtained from Supreme Court Justice Chalmers, in a \$50,000 suit brought by Helen Roman, a singing teacher, who charges he alienated the affections of Kathryn Gertrude Herman.

PREPARING NEW ACT.

"Morning, Noon and Night," a vanderbilt novelty sponsored by Roy Waller, will have its premiere shortly. The title suggests possibilities.

CHICAGO ORPHEUM DAMAGED BY BOMB.

POLICE LAY BLAME ON LABOR UNIONS.

MANY WINDOWS BROKEN BY EXPLOSION.

(Special to THE CLIPPER.)

CHICAGO, Sept. 25.—The Orpheum Theatre, owned by Jones, Linck & Schaefer, at Monroe and State Streets, here, was damaged to the extent of several thousand dollars yesterday morning when a bomb was placed on a rear fire escape and exploded with a terrific report. The police declare it was the work of one of the operators' union, both of which are now embroiled in a dispute that threatens to develop into a strike.

The attempt to destroy the theatre was made shortly before daybreak, and a shower of glass and debris from the damaged theatre followed a detonation that was heard for blocks.

MISS TERRY MARRIES MANAGER.

NEW ORLEANS, Sept. 25.—Phyllis Nelson-Terry, who headlined at the Orpheum here last week, was married on Monday to Cecil King, her manager. The engagement was formally announced last week, although it had been rumored many months ago and denied that they were to be married.

New Orleans was selected as the place of marriage on account of the week lay-off which Orpheum Circuit players have, because of their week's engagement. This enabled them to spend the week in this city, and next week to go to Chicago, where Miss Terry remains here yesterday noon Sept. 25.

WILL ARCHIE RUN DOWN BY AUTO.

WILL ARCHIE, diminutive comedian and well known around the Rialto, was run down and seriously injured on Saturday by an automobile. The little performer was rushed to the hospital, where it is said the accident may prove fatal.

Archie, who is prominent for his characterization of the jockey in "Fiddlers", and has also been seen in the films, has been appearing in Ray Costello's production of "Go To It".

LINA ABBARELLI CLEVER.

Lina Abbarelli, whose picture appears on the front page of this issue, is one of our cleverest and most popular stars in light musical shows. So much has been written about her career from time to time, that mention of her past performances is not necessary at this time.

At the present time she is headlining the "Fiona Belli" Co., the successful "Jazz" Court attraction now playing the Casino, New York. The photograph from which the picture was taken is from the studio of Ira L. Hill.

ALICE WARE GETS DIVORCE.

CHICAGO, Sept. 23.—Alice Ware, known in the vaudeville world as "the voracious girl," can trip over a tight rope and do other daring acts, but she doesn't propose to do these things any longer for the benefit of a certain man back in Baltimore. She has obtained a divorce from her husband, James Reiter, of Baltimore, who formerly was in the show business.

MAUDE ADAMS REHEARSALS.

Maude Adams will begin rehearsal for her new season's plays in two weeks. "The Little Minister" will be the first, as this is the play with which she opens.

MISS FOVE OFFERED BOOKINGS.

Dorothy Fove has received two offers for season's bookings, one from London and the other from Australia, but prefers to remain in the United States. She has been offered the offer of a stellar role for a night opera, to be produced early next Fall.

ENGLESTON SUGGESTS WEDD AT KEITH'S.

INDIANAPOLIS, Ind., Sept. 25.—James Weed, who managed Keith's during the Spring and Summer season, has been transferred to Dayton, O., and C. R. Engleston has been named as the new manager to manage the local Keith house.

SEEK VAUDEVILLE BOOKINGS.

SCREEN ACTORS NOW TURNING TO TWO-DAY FOR EMPLOYMENT.

Screen performers are daily frantically searching for the now more substantial lure of the two-day.

A few years ago the high tide of property washed many a stranded vaudeville star to the way coming shore of movieiland. Salaries, which only their wildest dreams had ever thought possible, became a reality, and variety folk found it more lucrative to "make faces" in comic films than to peddle their wares over the footlights.

But in the event of the movie famine the pendulum has slowly but surely swung to the other extreme, and vaudeville now finds itself on the defensive, resisting the return of its erstwhile rivals, augmented in great numbers by screen artists who have thought of it as a means of ending their long period of enforced idleness.

A few of the more prominent screen actors who contemplate a flyer in the vaudeville are King Baggot, Marie McLaughlin, Leo Delaney and Jack Richardson. There are a host of lesser luminaries.

MURRAY TO MANAGE BERNHARDT

LEAVES MORGAN LITER TO RETURN TO THEATRICAL ACTIVITY.

George H. Murray announces his retirement as New York representative of the Morgan Literary Co., after a period of five years in the above capacity, and returns to theatrical activity, from which he had deserted to form the Morgan connection.

Mr. Murray's re-entry to theatrical affairs will be as general manager of the Morgan Literary Co. Bernhardt's final visit to America, which will begin Oct. 9, and will include the principal cities of the United States and Canada, under the direction of Wm. F. Connor.

This will mark Mr. Murray's fourth tour in the interest of the Dorian Bazar.

ELMER ROGERS OUT AGAIN.

The many friends of Elmer F. Rogers will be glad to learn that he is back on the job at the Palace.

The illness of Mr. Rogers was more serious than was generally supposed, pleurisy being the physician's verdict.

On Monday night Mr. Rogers was kept busy greeting numerous friends and acquaintances.

AMUSEMENT CO. SUES I. R. T.

Damages to the amount of \$200,000 are asked by the William T. Keogh Amusement Co., in its suit against the City New York and the Newburgh Rapid Transit Company. The suit was begun this week in the Supreme Court. The Amusement company claims that the City had the East side of Bergen Avenue, from One Hundred and Forty-third Street to Waterbury Avenue. It is charged that the newly constructed extension of the Third Avenue "L" system through Bergen Avenue, adjacent to the Keogh property is an unlawful encroachment on the Amusement and property rights. It is also charged that the Interborough Company had no authority to construct the extension.

MALDEN ORPHEUM RE-OPENS.

MALDEN, Mass., Sept. 23.—Randall Brothers, of the Orpheum Theatre, here, re-opened the Malden Orpheum, last evening, after having had the house closed during the last two months to make extensive alterations. The alterations were made in the theatre and in the adjacent hotel house. The concern will continue to operate vaudeville and motion pictures.

TRANSFER MAN INJURED.

ALTONA, Pa., Sept. 23.—Morris Connor, the veteran theatrical transfer man and billposter, was seriously injured last night by being hit by one of his transfer trucks. He sustained a fracture of the skull and his body was badly bruised. He was taken to the Altona Hospital, and it is probable that he will recover.

STEINBERG CO. LEASE MUSIC HALL.

WESTCHESTER, Mass., Sept. 21.—Frederic W. Howard and Henry J. Steinberg, proprietors of the Steinberg Amusement Company, Inc., have taken a five year lease of Music Hall, at South Boston, for the control of the motion picture theatre in this city.

On some of the balcony, some of whom were the theatrical folk, jumped from their beds, thinking the house was attacked.

The explosion broke every window in the theatre and many nearby, tore a huge hole in the building and swept away part of the wall.

The electrical and operators' unions have been at war for some time and electricity, which are working on the case believe some of their members could give considerable information regarding the matter.

The house was closed as usual and nobody was seen about the place, as far as could be learned. The proprietors declare they have no idea who could have made the attempt on their property.

OPERA ARTISTS ARE REHEARSING.

BOSTON COMPANY DOWN TO HARD WORK UNDER MAX RABINOFF.

BOSTON, Sept. 25.—The middle of the opening month of the general amusement season finds the Boston National Grand Opera Company gathering in Boston for general rehearsal, under the direction of Max Rabinoff. The first section of the company, numbering ninety-three persons, left New York some days ago and will arrive in Boston at the ballet, chorus and artist have arrived.

The party which arrived first consisted, in part, of George Fennell, Maria, Mabel Ringling, Emma, Fely Clement, Marie Winkleska, Romeo Basso, Ernesto Giaccone, Tovia Killy, Thomas Chalmers, Thyrilla Leland, John Lardone, and Mardone. Also among this contingent were Chief Musical Director Roberto Monzon, Conductors Josef Schmid, Fulgencio Guerrieri and Alexander Smalme.

On Tuesday, Madame Tamaki Mura, the Japanese prima donna soprano, whose appearance in "Madame Butterfly" last season led the critics to prophesy great things for her "Iris" this season, and Luisa Villani, the Italian soprano, who is thought so highly of by Managing Director of the house, who is invariably cast opposite Giovanni Zambello, joined the artists at the Boston Opera House. Maggie Tyra, Giovanni Zambello, Riccardo Martin, Elvira Amaras, Dorothy Polie, Kathryn Lee, Marie Gay, Elvira Lerovoni and others are scheduled to arrive during the coming week.

NEW SKETCH SEEN.

SAN FRANCISCO, Sept. 25.—The vaudeville sketch, "The Mayor's Office," by John E. Hasty, had its first production in San Francisco and was well received. Jane O'Boyle has secured permission to play the act over the "Edip" time on the Coast. Another of Mr. Hasty's acts, "The Pale-Old," will be seen in vaudeville soon, with a noted woman star in the principal role.

Hasty is the son of Charlie Hasty, "The Hoosier Boy," and his many friends in the profession will be glad to hear of his success. He is a contributor to magazines and connected with the Central Press Association.

PROF. RINEHART IN TROUBLE.

CARVELL, Mo., Sept. 18.

EDITOR NEW YORK CLIPPER:

I am in trouble here. Please put a little notice in your next issue stating that Prof. John Rinehart is in trouble and that he would like to hear from his friends. Have been musical director with "Folly of the Circus," "The Taming of the Shrew," "Peter Pan," etc., etc. I will highly appreciate your kindly service.

Thinking you in advance for anything you may do for me, I am, very sincerely,

PROF. JOHN RINEHART.

Care of Sheriff G. M. Brinson, Carvel (Barry County), Mo.

HAS ENGAGEMENT EXTENDED.

Ray Cox, who has made a hit at the London Hippodrome, in "Wild Flare Flying," has been handed a welcome present by the management in the shape of an indefinite extension of her engagement.

FOREIGN NEWS

LONDON AT A GLANCE.

LONDON, Eng., Sept. 21.

Word reaches us of the death of our old friend, Bertina Banks, at his home in Brockwell Park Gardens, S. W., from Bright's disease. According to our information death occurred Sept. 2. We had not heard from him since the 23d, when he made his last appearance at the Hippodrome, Liverpool. He was taken ill during the performance of his act, but continued to the end when he went to his home.

Although "Bertie," as he was familiarly known, had not been feeling well for several weeks prior to his illness, some of his friends took his condition seriously, and news of his death came as a shock.

Bertina Banks began his professional career as a concert artist, but was lured into vaudeville about four years ago, and his juvenile impersonations caught on immediately with the variety loving public.

George Grombith appears to have hit it again in "Brookside & Co.," in which he is not only playing but is co-author and co-producer of it. It is a musical play, and is rich in good numbers which promise to become very popular before long. The Gaiety audiences seem to like the production, and unless all signs fail, it will be with us for some time.

There is considerable novelty in William Hargreaves new revue, "Every Day in the Week," which he presented last week at the Hippodrome, Colchester. Its seven scenes are named after the days of the week and, if we can depend upon report, the piece is a success. At any rate, it will be seen soon in London.

Mr George Alexander has accepted for production at the St. James, a new play in four acts, by Leon M. Lion and Marian Bower. Sir George will close his tour of the halls Nov. 18.

Maria Lloyd informs us that she has received, through Walter Bentley, bookings with Charles Gulliver extending into 1921, as well as two full tours of the Moss Empires.

The London public seems to have agreed with the verdict of the provinces and is pleased with "Fetish & Furimurder in Society," the new offering at the Queen's Theatre.

George Campbell and Biddle Brady sailed for South Africa yesterday on the *S. S. Norman*, to play the African Theatre Trust Tour.

Constance Lanning, who succeeded Marge in Robin in the role of Winnie, in "The Fotters," is doing good work.

Gladys Cooper has secured the English rights to "A Lady's Name," in which Marie Tempest last season scored a success in New York.

To-day's the day of the entertainment at the Pavilion, Whitechapel, in aid of the wounded soldiers in the Mile End Military Hospital.

The Russian actor, Maurice Maccowitch, returns to London to reopen the Pavilion in October.

Edwin Brett and Emmeline Orford have returned from South Africa, where they appeared for ten months in musical comedy and pantomime.

"Keep to the Right" is in its second and last week at the Coliseum.

Fiona and Albert, in "Twists and Twists," are at the Palace, Hammersmith, this week.

Victor Wakeman has signed for the pantomime at the Kings Theatre, Edinburgh.

In our last letter we suggested the possibility of a postponement of "The Best of Luck," at the Drury Lane. It was postponed until tonight, when there is every reason to believe Old Drury will be lighted for the new play. Whether or not it will live up to its name and bring its producer, Arthur Collins, "the best of luck," remains for time to tell. The play was written two years ago, and was originally intended for production in September, 1914, but the war changed Mr. Collins' plans.

Cecil Raleigh, the original author of the work, died before it was fully prepared for production, and Mr. Collins called Henry Hamilton to his aid, and "The Best of Luck," as presented tonight, is a re-written and re-constructed version of the Raleigh play, with Messrs. Collins and Hamilton as co-authors with Cecil Raleigh.

From the provinces comes news of the success of "The Newlyweds and Their Baby," Graham Primrose's musical farce, which he founded on the famous cartoons of your own George McManus.

"The Joy Wheel," Paul Murray's new revue, will have its first London presentation at the Poplar Hippodrome.

Daphne Glasse has been engaged by Alfred Butt for a leading role in "Bric-a-Brac," which soon goes on tour.

Geo. M. Stone has moved his office from the Theatre Royal, Coventry, to London, and is now located near the Alhambra.

R. D. Nicholls and his company are now on the Sydnamite time, with the Moss and L. T. V. Tour to follow.

The Sutcliffe Family of players, drummers, dancers and acrobats, are a current attraction at the Empire, York.

Those head-to-head and hand balancing boys, the Michel Bros., are a feature of this week's bill at the Hippodrome, Preston.

On this week's bill at the Alhambra, Barnstaple, is Norman Field, with his "Freaks, Follies and Music."

Arthur Roberts and company are doing solely in their new comedy sketch, "Look Before You Sleep."

The Five Hollanders are pleasing the patrons of the Empire, Barnstaple, this week.

Rhds Malpas is this week pleasing audiences at the London Coliseum.

Phil Bransley is a prominent feature of this week's bill at the Empire, Kingston.

Geo. F. Ford is doing his ventriloquist act this week at the Empire, Ardwick, Manchester.

Will Penman's "Four Nibs" will be seen on next week's bill at the Picturehouse, Newark-on-Trent.

Queenie Crase has signed as principal girl for G. S. Phillips' pantomime.

Fred Allendale is still at the Central Pier, Blackpool.

Daley Cooper and Michel Lait report pronounced success on the Gulliver Circuit.

R. Yon, formerly manager of Tokio Tani, has lost one of his sons fighting in France.

Morris St. Clair is at Cambridge Sept. 19-23.

The recently started agitation for the reduction or alteration of the Entertainment Tax is assuming considerable proportions, and managers from all parts of Great Britain are offering to co-operate in the movement. The one thing obvious to anyone familiar with the managerial situation here is that unless there is quick relief many a manager will be compelled to close up his house.

The management and house staff of the Kingston Empire have recently presented the Blacker, their musical director, with a waiting-stick and a case of pipes, in commemoration of the sixtieth anniversary of his birth.

Her Majesty, Queen Alexandra graciously extended her patronage to the war film "With Our Empire's Fighters," shown for the first time Sept. 11, at the West End Kineama. Acadia Chamberlain, M. P., was speaker for the occasion.

Leslie Cuthman, of the Three Lancashire Lads, has joined the colony.

Lois Conn, the female impersonator, is playing a return engagement at the Masonic hall.

TRIAL WEEK IN DISFAVOR.

(Special to THE CLIPPER.)

LONDON, Sept. 23.—The "trial week" system for vaudeville acts is growing to such an extent that the performer is rising in protest against it. It is not the "trial week" but so much objects to it as it is what follows.

According to a number of performers interviewed during the past week, the trial week results in a definite offer for the entire tour the salary offered the artist is, almost invariably, only a few pounds more than he accepted as "expenses" for his trial week.

If he kicks he is told he can take it or leave it. That is it all the trial week, and a definite and good profit over and above the running expense of the act.

From a performer's standpoint the "trial week" has little to recommend it. If he refuses to accept it he gets no work. If he accepts, he, in most cases, automatically reduces his salary.

REACTION AGAINST "TAWWAF."

(Special to THE CLIPPER.)

LONDON, Sept. 25.—Arnold Bennett's reply in *The Westminster Gazette* to the "Tawwaf" letters has brought about a healthy reactionary trend in the press.

"Tawwaf's" statement that the "parade of women in all degrees of nudity, which apparently is an indispensable feature in any modern revue," seemed to imbue the average London journalist with the idea that we needed a campaign against immorality, and Mr. Bennett's letter came in time to stem the tide.

THURBERS BOOKED ON CONTINENT.

(Special to THE CLIPPER.)

LONDON, Eng., Sept. 22.—Amusement conditions in London are excellent. We are booked at Copenhagen, Christiana and Stockholm. These three bookings will carry us to the latter part of December, when we return to London.

Thurber and Thurber.

FORBES-ROBERTSON RECOVERING.

(Special to THE CLIPPER.)

LONDON, Sept. 23.—Sir Johnston Forbes-Robertson, who has been confined to his bed for three months with a severe illness, is convalescing rapidly and hopes are entertained for an early complete recovery.

LADY CENSORS ON JOB.

(Special to THE CLIPPER.)

LONDON, Sept. 25.—The two recently appointed lady inspectors of public amusements started on their duties in London yesterday with visit to picture houses and theatres, against which complaints have been received, and will report to the Committee on Complements.

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JOHN COBT will send out a second "Flora Bell's" Co. about Christmas.

"THE LONELY LADY," by Benah Marie Dix, is promised an early production.

FRED W. PERMAIN has been engaged by Henry Jewett for his Boston company.

ANNIE HUGHES has retired from the cast of "The Merry Wives of Windsor."

MAYNE LINCOLN is a late engagement of Marie Tempest for her support in "A Lady's Name."

RICHARD WALTON WULF has gone to French Lick Springs for a rest.

MARGARET NYBLOK will be with "Hobson's Choice," opening next week.

CARRIE KING is about to return to America with a batch of new plays for Whitkop Ames.

"THE LAFAYETTE, New Orleans, opened Sept. 24 with Hopkins van derlinde, playing split weeks.

EDGAR MURRAY JR. has signed to play the lead opposite to Fiske O'Hara, in Mr. O'Hara's new play.

THE LITTLE THEATRE, Los Angeles, opens its stock season next week with Kirk Markham as leading man.

TWENTY-EIGHT members of the New York Institution for the Deaf and Dumb will see "Hercules the Frightful," at the Shubert Theatre, Sept. 27.

FRANCES STARR has commenced rehearsals in her new play, "Little Lady in Blue," written by Horace Hodge and D. W. Fessenden.

EARL SCHENCK has signed with the World Film Co. to appear in the feature film, "The Wall Beyond."

JACK KELLY has replaced Sam Garfield in advance of the Western "The Million Dollar Doll" Co.

IRVING MARTIN has succeeded Edie Correll with Robert Sherman's, "The Girl Without a Chance."

MARIE TEMPEST, in "A Lady's Name," opens her season next week, in Philadelphia.

LILLIAN TUCKER has been added to the cast of "Her Soldier Boy."

WM. HODGE, in "Fling Sister," will open Wednesday, Oct. 4, at the Maxine Elliott Theatre.

MABEL WEEKS has signed for a leading role in "Follow Me."

WILMER BENTLEY has signed for the Anna Held production, "Follow Me."

IDA COURTNEY has joined the Gene Lewis and Olga Worth Co. at the Imperial, St. Louis.

O. S. DAVIS has joined the Orpheum stock at Fargo, N. D., as scenic artist.

EDITH RANDOLPH is the latest addition to the Nine O'clock Theatre company.

BOOKIN & KEANE are putting "Civilization" in the Evanston, Ill. Strand for a week.

HUGH J. WARD has acquired from H. H. Frazer the Australian rights to "Nothing But the Truth."

RED BANK, N. J., is to have a new \$25,000 theatre, to be erected at Broad Street and Davis Place. The Coast Amuse. Co. will promote it.

NEW CLIPPER OFFICES IN THEATRE DISTRICT; NOTE THE LOCATION.

Beginning October 1st, the Offices of the New York Clipper, both business and editorial, will be found in the heart of the Theatre District, easily reached by the thousands of persons interested in theatre and other forms of amusement.

After that date the business office address of

THE NEW YORK CLIPPER
will be
No. 1604 BROADWAY
The Editorial Rooms will be
No. 732 SEVENTH AVENUE

MADELINE BURDETTE has returned to this city from a visit to her brother in Detroit.

HILDA SPONG will play the role of Lesbia in "Getting Married," which Wm. Faversham will produce.

EUGENE and WALTER HOWARD have signed for the new Winter Garden show, making the fifth in which they have appeared.

EARL SCHENCK has signed with the World Film Co. for a special engagement. He returns to the spoken drama in November.

ERLINA RAMON returns to New York week of Oct. 9 with the "Miles a Minute" act, in which Howard Thurston is featuring her.

THE SUCCESS of "The Peeping Show" has put off the New Winter Garden show until late in October.

ELSI EBERGSON will begin her tour in "Shirley Kaye" Oct. 9 at the Apollo Theatre, Atlantic City.

MARIE SHOTWEAL plays the leading role to the screen version of "The Witching Hour," to be presented by the Frohman Amusement Corporation.

MR. and MRS. F. DICKINSON, A. M. Jackson, Marie McCarthy and Ruby Bates, joined the Earl Hawk Stock Co. last week, at Lewisburg, Tenn.

EDITH DAY has joined the cast of "Follow Me."

"SEVEN CHANCES" passed its fifth performance at the Cohan Theatre last week.

PAUL DICKEY has been engaged by William Harris Jr. as general stage director.

CARRIE ASHLEY has been engaged by Dillingham & Blegfeld for "The Century Girl."

EDNA GOODRICH is on her way East to take a plunge in vaudeville.

HATTIE BURNS has signed for the new Ziegfeld "Midnight Frolic" atop the New Amsterdam, opening Sept. 28.

WALLIS CLARK is engaged with the Mouth Film Co. pending the opening of "Jesse Clegg," in which Katherine Grey will star.

HERBERT REINOLDS and EDWIN CUSHMAN are new engagements by Wm. Faversham for "Getting Married."

EDWIN STEVENS and TINA MARSHALL have been booked for a route over United time, opening at the Majestic Theatre, Chicago.

DAVID BISPHAM will appear in vaudeville, opening at Keith's Hippodrome, Cleveland, Sept. 23. He will be accompanied by Woodruff Rogers.

AUBRIOL LEE has signed to play Dame Quickly in Silvio Hase's revival of "The Merry Wives of Windsor."

HANNAH LEACH and JACK HOLLAND, two dancers from California, will appear with the "Ziegfeld Midnight Frolic" Sept. 28.

DOROTHY SYLVIA and ELLIOTT TAYLOR, on Sept. 23, introduced a new cakewalk called the "Aller poor Fattie," in "Very Good Eddie."

NEIL McCUNE MARTIN will assist Robert Edgar Long in the promotion department of the Portmanteau Theatre.

JAMES T. POWERS, it is announced, will go on a tour in "Somebody's Luggage," which will be financed, to a large extent, by Mr. Powers, himself.

ELIZABETH HAMILTON VAN SELL has signed as dancing director for "The Merry Wives of Windsor" production.

ROY WALTHEER, a song writer, will appear in vaudeville in an act entitled "Morning, Noon and Knight."

The New York Hippodrome's free school for ballet dancers will open about Oct. 15, with R. E. Barnside in charge.

KAN HALPERIN is president of the Frohlander Producing Co., which handles vaudeville playlets.

"ALONE AT LAST," which opened in Albany last week, is headed for Chicago for a run.

ELIZ GEBRELY, a Hungarian actress, will have an important role in "Her Soldier Boy," a Shubert production.

THE cast of "Object, Matrimony" will include: Mathilde Cottrell, Majorie Wood, Jess Dandy, Irving Cummings, Jules Jordan, Wright Kramer and Jess Temple.

TWO HUNDRED THOUSAND persons have already seen the Hippodrome spectacle, "The Big Show," which reached its fourth performance Sept. 22.

THE CHARLES FROHMAN COOK, Inc., has used the Popular Film Co. for \$18,750 for alleged breach of contract, on re the services of Blanche Bates.

VAUDEVILLE

BLAME FIXED
FOR OKLAHOMA
ACTORS' STRIKE.

(Special to THE CLIPPER.)

MOCKLESTER, Okla., Sept. 21.—Investigation of the strike of theatre and vaudeville actors at Oklahoma City, Okla., by the State Board of Arbitration, now in session, has shown that the strike was begun by the theatre employers and operators of moving picture machines, while the actors' organization, known as White Rats, came into it after it was begun.

F. J. Gilmore, travelling organizer of the actors' union, testified that the actors of the organization are contending for fair contracts and the elimination of evils in booking offices.

It is intimated by the actors that they are preparing to carry their cause to all cities in the country, and that the beginning of the movement at Oklahoma City was because conditions were suspicious at that time.

The strike at Oklahoma City has attracted the attention of the entire theatrical world, for upon its result hangs the question of whether or not other theatres in various cities will be embroiled in a similar strike. Harry Monford, of the White Rats, is said to have come here from New York to look after the actors at this time, as did Pat Casey, to care for the interests of the managers. Whether or not they are actually on the ground, though, would not be definitely learned.

It is realized by both the Rats and the managers, though, that whoever wins the strike here will probably win any other ones that come in the near future, and the struggle is expected to extend over a long period as a result.

EVA TANGUAY MISSES LUNCHEON.

GUEST OF HONOR FORGETS APPOINTMENT WHILE MOTORING.

STRACTE, N. Y., Sept. 21.—Apparently forgetting her engagement as honor guest at luncheon at the Onondaga Hotel, Eva Tanguay kept between three hundred and four hundred rotarians and their guests waiting, while she was motorizing over the country roads between here and Utica, and failed to appear.

Later it was learned that the actress, at the last moment, declined to come from Utica by auto instead of by train with the rest of her company, and the engagement was forgotten.

MOUNTFORD SUES E. E. CLIVE.

WANTS \$50,000 FOR ALLEGED SLANDEROUS REMARKS BY ACTOR.

CHICAGO, Sept. 25.—Harry Mountford, international executive of the White Rats Actors' Union of America, through his attorney, Fred Lowenthal, filed suit for \$50,000 in the Supreme Court last week against R. E. Clive, a vaudeville actor.

Alleged slanderous remarks made by Clive against Mountford during a strike of theatre employees at Oklahoma City and Tulsa, Okla., as made the basis of the suit. Clive is alleged to have called Mountford a "strike breaker" and to have said that he had been "run out of England."

VAN HOVEN BOOKED SOLID.

Van Hoven, the dippy mad magician, arrived from Paris this week, and is spending a brief holiday in New York. The reigning sensation of London variety halls has contracts calling for two years of solid bookings on the other side.

Accompanying Van Hoven on his trip to this country are Althous and Reid, well known English variety artists.

JENNY VAUDEVILLIAN, MARRIES.

Joe Jenny, vaudevilian, and former showboat for Syracuse in the New York State League, and Margaret O'Donnell, a Scotch-Irish, were married Sept. 21 in Buffalo, N. Y.

NEW ACTS

VAN AND BELLE.

Theatre—Proctor's Fifth Avenue.

Style—Blossoming drawing.

Time—Fifteen minutes.

Setting—Woodland cave.

Persons—Two.

Wardrobe—Special.

Dialogue—None.

Action—Not very fast.

Comedy—Slight.

Estimated Value—Small time feature.

Remarks—Van and Belle are two boomering throwers, while they are clever, hardly have a big time act.

The curtain rises on a woodland scene, in which the mouths of two caves are visible, and from which Van and Belle appear, white-tongued and chirping like birds.

Chirping then, with chirps and whistles, they challenge each other to a contest of boomering throwing that takes up the rest of the time allotted to the act.

One after another, they hurl varied shaped boomers out into the audience, where they turn circles within circles and do other stunts, but always come back to the one who threw them.

This proves a bit tiresome after a few trials, although cleverly done. The control of the performers over the flying shapes is remarkable, and if the act wastes it is more because of the fact that people tire of such style of entertainment quickly, rather than because of a lack of skill on the part of either Van or Belle.

WILLIE WESTON.

Theatre—Colonial.

Style—Character singing.

Setting—House door in one.

Wardrobe—Full dress.

Action—Fast.

Remarks—Blanche Merrill has supplied Willie Weston with one of the best acts he has ever written. It's a character singing affair, with plenty per cent. special songs, and a recitation at the finish that is a bear act.

Weston has many times before demonstrated his ability in rendering songs of this character, but in the act Miss Merrill has written for him he does the best work of his career. He brings his work above the ordinary singer and appears to be getting away from the old style singing act.

Opening with a number, introducing such well known stage celebrities as Warfield, Caruso and Irving Berlin, he at once puts the audience wise that they are to expect something new.

All his other special songs are suited to him and sent over so only Weston can sing them. For an encore number he featured "Wicki Wacki Woo," and it was a scream.

He then surprises them with a well delivered recitation.

A splendid stage act for a feature position on any bill.

BELLE STORY.

Theatre—Colonial.

Style—Singing.

Setting—House door in one.

Wardrobe—Societal.

Construction—Songs well selected.

Estimated Value—A splendid feature act.

Remarks—Belle Story made her comeback into vaudeville Monday at the Colonial with a splendid repertoire of songs of the popular and exclusive variety. She opened with a special number, well rendered, and follows with a song called "On Lake Champlain" that gave her an opportunity to display her wonderful range. "Chin Chin" was next, with the "Bird Song" a fourth choice. As Belle she gave a popular one.

She was in excellent voice Monday evening, each note sounding rich and true. She wore a beautiful silver spangle evening gown, setting off her slim figure.

THE FARBBER GIRLS.

Theatre—Palace.

Style—Singing and talking.

Time—Twenty minutes.

Setting—Stage drop.

Persons—Two.

Wardrobe—Up to the minute.

Dialogue—Good.

Action—A bit slow.

Comedy—Slight.

Estimated Value—A high class feature.

Remarks—Everybody in vaudeville and many persons out of it knows the Farber Girls, Constance and Irene, but they do not know their new songs, new talk and pizzer.

Constance, the smaller of the two, still does the "mugging," that has made her so popular because she is able to look tough in a daisy way, and has a song entitled "Where Do They Get Their Guts?" punning stage-door "Johns," which is a wonder—when she sings it. It is followed by some dialogue with sister Irene, that would make a peasant laugh, so perit, pointed, yet daisy, is it. Miss Constance was a hit.

Miss Irene, though, needs a little tuning up, in spots, before she can go over as well. She sings prettily, but at times so faintly that persons even half way back in the house had difficulty in hearing her. One song describing the pleasures of wandering beneath the moonlight sky, is very pretty, at least what could be heard of it.

For the rest, it was an easily corrected fault.

Both girls have some new and very pretty gowns, even for the Farber girls, which is saying a great deal.

PERCY POLLOCK & CO.

Theatre—Palace.

Style—Light comedy act.

Setting—Special drop.

Persons—Two men and girl.

Wardrobe—High class, well chosen.

Dialogue—Excellent in spots.

Construction—Rambling.

Comedy—Light.

Estimated Value—Fitting in the main.

Remarks—Working in two with a well designed drop depicting a row of Coney Island bath houses, Percy Pollock and company (individuals not designated in program) present a light comedy act that has been possibilities, providing the general arrangement of talk and action is changed and to be made entirely, as in its present form it is unbalanced in action.

A most pleasing light comedian, with plenty of personality, assisted greatly in registering a quantity of bright talk.

An exceedingly good "Rube" characterization is contributed by his male partner. His work is legitimate and amusing. The material at hand is most ably enhanced by these two, but the dialogue lags in spots.

The turn would be much aided by an criticism of more glancing on the part of the sou-brette, who appears a trifle ill at ease.

EDNA MUNSEY.

Theatre—Proctor's Fifth Avenue.

Style—Single.

Time—Fifteen minutes.

Setting—Stage drop.

Wardrobe—Pretty gowns.

Action—Rather slow.

Estimated Value—Nice tuning up.

Remarks—Miss Munsey has a repertoire of songs which, in themselves, are not bad, but she has not yet mastered the art of putting them over. More work and intelligent coaching will probably do much for her, and help her to win the success which a young woman as pretty as she is can always attain, provided they are willing to do it and work for it.

Miss Munsey comes on in one, dressed in a stunning red gown, and after her song goes on the other side of the stage, whence she returns to deliver her other selections, three in number and rather good. The entire act, however, needs building before it can top her headline honours.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF
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NEW YORK SUCSESSES FOR CHICAGO.

CHICAGO HARMONY NOTES.

SEVERAL DUE IN NEXT FEW WEEKS.

LOOP MOSES PARTICULARLY FAVORED.

In the next few weeks Chicago will be treated in some of New York's best of its season's successes, boudles several brand new productions.

The first to come will be "The Unchained Woman," by Louis H. Hunt and John Emery. It is a story of a woman who is loved by three men. This will be at the Princess.

Then comes "The Great Lover," with Leo D'Arbigny, which comes to Chicago on Oct. 1. Interest in this attraction is not entirely centered upon the popularity of the star nor the Eastern success of the play, but a goodly share is extended to our own Frederick and Fannie Locke Hutton, authors of the work.

Chicago is very proud of the success of Mr. and Mrs. Hutton which has come to them in the past few years, and to be exact, since David Belasco presented their "Years of Discretion."

On the same date Henry Henson-Victor Herbert's comic opera success, "The Princess Pat," will come to the Garrick. In the cast of this will be seen David Quintana, York, Pittsburgh, Al. Henson, Louis Cassavant, Ralph Riggs and Katherine Winkle.

On Oct. 15 "Alone at Last" is due at the Illinois. This Venetian opera, taken from the German by Edgar Smith, Joseph Herbert and Matthew Woodward, and with music by Franz Lehar, will have Forrest Hutz and Fritz von Rosenberg in the cast.

The "Boomerang," which Smith and Victor Herbert light comedy, will come to Chicago on Oct. 15. York run of more than a year, is due at Powers' on Nov. 15.

Of the new plays one opens tonight at the Blackstone. This is Geo. V. Hobart's farce, "What Is Your Husband Doing?" which Thomas W. Ross and Maclyn Arbuckle, in "What's Your Husband Doing?" first week.

On Oct. 9 the Fine Arts (formerly the Playhouse) resumes as a phase of the drama, with the first

presentation of "Where the Rooster Crows," by A. N. Haas, produced by Edward F. Hunt.

This sensational success, "Justice," by John Galsworthy, comes to Powers' Oct. 16, for a limited engagement.

BLACKSTONE (Edwin Wapler, mgr.)—Thomas W. Ross and Maclyn Arbuckle, in "What's Your Husband Doing?" first week.

CHICAGO (Robert Management).—"The Blue Paradise," second week.

ILLINOIS (Holt Timpani, mgr.)—Mistral, in "Pommes," fourth week.

POWERS' (Harry Powers, mgr.)—Ann Murdock, in "Please Help Emily," second week.

OSCAR (George C. Warren, mgr.)—John Mason, in "Common Clay," fourth week.

CORAN'S GRAND (Harry Eldings, mgr.)—"The Coburn Review 1914," sixth and last week.

GARRICK (John J. Garrity, mgr.)—Law Field, in "Step This Way," seventh and last week.

CORE (H. J. Harman, mgr.)—"Fair and Warmer," eighth and last week.

LA SALLE (Harry Hall, mgr.)—"Where Are My Children?" (patented) ninth week.

COLUMBIA (R. H. Woods, mgr.)—Week of 24, Billy Watson.

HAYMARKET (A. H. Moeller, mgr.)—Week of 24, The World Street.

STAR AND GAYETY (C. L. Walters, mgr.)—Week of 24, Edmund Hayes, in Some Show.

GERRY (R. R. Schaeffer, mgr.)—Week of 24, Beauty, Youth and Folly.

ENGLAND (J. W. Whitehead, mgr.)—Week of 24, Prison, Folly.

PRINCESS (S. P. Gerson, mgr.)—Closed.

INDEPENDENT (Will Spina, mgr.)—Week of 24, "Gone with the Wind."

NATIONAL (J. P. Barrett, mgr.)—Week of 24, "The Old Homestead."

NEW CHICAGO PRODUCING FIRM.

MALTON POWELL ORGANIZES COMPANY TO PLAY ONE NIGHT STANDS.

CHICAGO, Ill., Sept. 23.—A new producing company will send the Halton Powell shows, now on the International Circuit, to Chicago next week. It was formed by Halton Powell, Marie M. Norton, C. H. Hayes and Orville Bunnell.

The plan is to organize one night stand shows of "Broadway After Dark" and "Little Peggy O'More," the former opening Oct. 8, and the latter Oct. 22. If these shows are successful it is expected that other companies will be organized to present the same plays. At a dinner recently, at which these four parties were present, the chances of the shows in the one night were discussed, and that led to the organization of the company. The shows now being organized go East. Halton Powell will organize the companies and Marie M. Norton will look after the bookings.

CHURCH WOMEN OBJECTED.

PROTESTED AGAINST ACTING OF MAE MILLS AT CHICAGO GAYETY.

CHICAGO, Ill., Sept. 23.—Women of the Women's Church Federation were shocked at the carrying on of Mae Mills, of the Folies of Pleasure, at the Gayety, last week, alleging that she danced up and down in slinky and scanty evening dress, and appealed to the men. The kick came too late in the week to do the show any good in an advertising way.

ACTOR DISLOCATES HIP.

CHICAGO, Sept. 23.—Terence Miller and Billie Rainey, who were playing comedy time in Chicago, had to cancel the Victoria Theatre their "last haul" last week owing to Mr. Rainey dislocating his hip. The show was postponed, shortly, opening for the W. V. M. A. this time.

CHARGE GAMBLING AT FAIR.

ORGANIZATION COMPLAINS ABOUT AFFAIR IN CHICAGO.

CHICAGO, Ill., Sept. 23.—The South Chicago Shore Country Club held a "county fair" last week for charity and had a carnival and other show attraction on hand. Arthur Barrage Park was told that there was gambling in connection with the affair, so he made a complaint to the Hyde Park Protective Association.

When the matter came to the attention of Mayor Thompson he remarked that "there should be no gambling in Chicago," constituting that "charity was no excuse for gambling." Then he added: "As a matter of fact, I don't think there was any gambling at the fair—though my wife said so out there and come home broke."

BILLPOSTERS' "TRUST" ACTIVE.

COMPLAINTS ARE MADE AGAINST CHICAGO ORGANIZATION.

CHICAGO, Sept. 23.—Complaints have been made to District Attorney Cline that the "Billposters' Trust" is still in existence, despite the dissolution order of the Federal Court. A number of independent firms allege that discrimination is being shown against advertisers by members of the American Billposting Company.

Judge Landis issued a restraining injunction last fall against the billposters and ordered a dissolution of the association. The case was appealed to the Supreme Court, where it is still pending.

PREPARING NEW OFFERING.

CHICAGO, Sept. 23.—Sullivan and Mason will shortly offer a new act written by John Brandon Tilden, which is expected to provide the comedy that these boys have been seeking for some years.

EDGAR BITTER IN TOWNS.

There's nothing particularly mysterious about Edgar Bitter, of the Leo, Fred casters, yet how many people outside of the local office conjecture how he was in Chicago last week? We'll venture a guess that might few knew of his visit. He didn't stay in one of our hotels, but he was in a hurry up business call from Milwaukee caused him and Local Manager Vecco to shake the local dust behind them. Bitter, who is built a sturdy and merry twinkle in his eyes which may or may not portend much regarding new Fred songs about to be launched.

THEY'RE TALKING ABOUT IT.

Boys on the "inside" are beginning to talk about the sprightly manner in which the chorus of "She Is the Sunshine of Virginia" starts—on a mighty good note. The song is built a Southern lyrical theme, with a fine musical background that makes it grow on you in direct ratio to the number of times it is heard.

GETTING THE CROWDS.

They say the real test of a professional manager's ability lies in the number of people he is known to visit his headquarters. Judged from this standpoint, Marvin Lee, manager of the Southern, reigns for F. J. A. Forster, has done more in a few weeks than some rival managers have accomplished in as many months. The Forster professional suite is always crowded.

MILTON WEIL AT HOME.

Milton Weil seems to be getting into his old stride as an attitude of the Broadway's Chicago office. MIL has been on the "inside" in connection with the firm with the "constant catalog" about means considerable doings for Will Von Elbert's songs for the West.

SUCH IS FAME.

The Granville Music Corp. will lose the services of two of their demonstrators in the persons of Eugene Phillips and Miss Kyah Levy. While singing "Any Old Name Is a Wonderful Name" at one of the large department stores last week, one of the "big time" booking agents heard the girls and immediately made an offer.

The "Name" song is being used by Bradley and Ardine, at the Orpheum, Brooklyn. Dolly Bernard, Jewett and Pendleton and Ray Samuels have put on the song this week.

"OUT OF THE ORACLE."

When Wolfe Gilbert and Austin Friedman, in their artistic talents and evolve a popular ballad it is a sure-advance triumph card. "Out of the Oracle Into My Arms" produced by St. A. is a sparkling, tuneful and seductive melody that makes it unforgettable.

"PRAY FOR THE LIGHTS TO GO OUT."

Joe W. Stern & Co., who have a happy knack of wearing the "big time" in the West, have just brought from the West "Pray For the Lights To Go Out."

NEW ACT IS BOOKED.

CHICAGO, Sept. 23.—Carla and Howard recently displayed a new act in Chicago which is called "Lemon Lero." It made such an impression that the Association immediately booked it. Grace Carlin is best known for her association with Henry W. Savoy and William B. Howard was formerly with "September Morn."

HOLMES INCLUDES CANADA.

For the first time in the history of his travels, Burton Holmes has included Canada in his present season's program. People interested in the European War and the Empire Theatre, as well as he will consider England, Germany and France from angles not usually included in travelogue.

KESLER PRODUCING SHAKESPEARE.

Joe Kesler and his Jewish Stock Company are going into extensive production of Shakespearean repertory, at the Empire Theatre, New York City. The current week's offerings include: "Othello," "Romeo and Juliet," "Hamlet" and "King Lear."

PLAYERS — STOCK COMPANIES

PERMANENT STOCK FOR BOSTON.

COPELEY WILL HOUSE JEWETT PLAYERS.

ONLY STANDARD PLATS SCHEDULED.

Boston, Sept. 29.—Manager R. W. Pattee, of the Copley Theatre (formerly the Toy), has announced the opening of the house Oct. 2, with a permanent repertoire company. This organization, under the personal direction of Henry Jewett, will be known as the Henry Jewett Players. Following are some members of the company: Gladys Morris, Edna Marion, Jeanne Newcomb, Elizabeth Merion, Lionel Glenister, Fred W. Permain, Leonard Craske, Cameron Mathews, Leonard Grey, Leon Gordon, and Arthur Demmon.

A series of standard plays, by the best modern authors, is intended, and it is also planned to

present revivals of the classics as well as the comedies. Among the productions will be plays by Barrie, Shaw, Wilde, Pinero, Galsworthy, Jones, Dickens, Galsworthy, Langford, Goldsmith, Booth, Strindberg, Ibsen, Hauptmann, Ibsen, Regard, Yonks, Maeterlinck, Houghton, Mansfield, Besler, Robertson, Edmund, Hove, Carleton, Marshall and Chaucer.

It is also planned to present a short season of Shakespearean productions later, on lines similar to the productions at the Boston Opera House by Mr. Jewett two years ago.

The opening attraction will be "The Admirable Critchton."

HIMMELHEIN PLAYERS POPULAR.

BESSIE DAINLY HEADS NEW COMPANY IN EVANSVILLE, INDIANA.

EVANSVILLE, Ind., Sept. 25.—The Himmelheine Associate Players, who came to the Majestic Theatre Sunday, Sept. 10, have proved so popular that the engagement promise to be indefinite. Bessie Dainly was forced to undergo operations after opening night, but will resume her place as leading lady after her convalescence.

The company includes, besides Miss Dainly: Edward Keane, Jack Motter, Lester Howard, Louis

ALABAMA CO. SEEKS THEATRE.

MOBILE ORGANIZATION IS NEGOTIATING FOR THE COLUMBIA.

MOBILE, Ala., Sept. 26.—A local stock company is now negotiating to lease the theatre formerly known as the Dromedary, and later the Columbia. Moving pictures, dramatic stock and vaudeville will be given. Plans are in progress and details will be completed in a few days.

CELEBRATE WEDDING DATE.

ELON, N. C., Sept. 18.—Mr. and Mrs. Etkins (Rosa Miller) celebrated their year of marriage by attending a banquet given by Jack O'Donnell, at Osgood Hotel, Sept. 15, and another banquet given by Mr. and Mrs. Strout. The couple were married a year ago at Greenville, N. C., and at present are with Walter Davis Co.

AFTER NEWARK HOUSE LEASE.

NEWARK, N. J., Sept. 26.—Walter Springer, after a number of years with the Pennsylvania Theatre and the Pennsylvania Theatre, Philadelphia, is thinking of taking over the lease of the Park Place Theatre, possibly for stock. This house recently closed, after being tried out on the International Circuit.

WHITNEY CO. RETURNS TO ANDERSON.

"Happy" Len Whitney and his company have returned to Anderson, Ind., where they will play a few weeks of stock at the Crystal Theatre. The cast remains the same, with the exception of Joe Vito, who Ellis Russell L. Tust's place as leading man. Roster: "Happy" Len Whitney, J. C. Webb, Billy Wabour, Joe Vito, Robert Hall, Tom O'Leary, Hugh McCormick, Rita Redcliffe and Anna Hense.

EVRELL DESMOND CO. RESTING.

NEW ORLEANS, La., Sept. 26.—Ethel Desmond Musical Comedy Co. has been resting in this city, having closed a tour of forty-eight weeks throughout the South, and will open its Theatre, which was recently, playing Bursard. The roster is: Evrell Desmond, Ethel Desmond, Holly Desmond, Lester Desmond, Maudie Rilly, Evelyn Wells, Lucy Mayers and Albert Hillman.

EDWIN WEEVER RESTING HERE.

CLOSES SUMMER TENTING SEASON WITH WEEVER & LYNN, FRANKLIN CO.

Edwin Weaver, of the Weaver & Lynn Franklin Stock Co. was a visitor in this office Saturday, Sept. 23, and reports the closing of their tenting season, which occurred Saturday, Sept. 18, after a two-week run at Johnson City, N. Y., playing to a large house every night. While the summer was not altogether a successful one owing to the influenza paralysis and other obstacles, the Franklin Stock Co. closed its summer season on the right side of the ledger.

Mr. Lynn is now taking the Jack Lynn Co. over the old territory, playing a few fair dates, after which he will play his regular time. Mr. and Mrs. Weaver are in the city on a little recreation trip, after a hard and strenuous summer's work. Mr. Weaver says he takes great pleasure in visiting the Currier properties and happiness in their new building on Broadway.

CHANGES POLICY TO STOCK.

Lawrence, Mass., Sept. 25.—The Colonial Theatre will change its policy when, on Oct. 2, it opens with the Cecil Spencer Stock Co., under the management of Chas. R. Blaney.

The engagement will be an extended one. The Loring Musical Review is playing at the house this week.

PICKETS OPEN REGULAR SEASON.

The Pickett Stock Co. has closed its Summer season, and is now in its regular season, playing in New York and Pennsylvania until New Year. Then the company will open its Winter season, with Fine Fats, Fine with Florida time to follow, making the twelfth season as a winter company for the Pickets. Roster: Willis Pickett, Grace Pickett, Lillian Pickett, Blanche Pickett, Elizabeth Pickett, Clint Dodson, Val C. Cleary, Brian Wilson, Master Brian, Baby Carol Dodson, Baby Blanche Pickett, Al. Williams, Bob McIntyre, Walter Boggs, Master Whipple, Owen Miller.

PARALYSIS SCARES SAVIDORS PLAYERS.

Al C. and May Wilson will have completed their fourth season with the Walter Service Players when that company closes at Wayne, Neb., on Oct. 12. The show will go into winter quarters at Wayne, Mr. Service's home, where Mr. Service will devote his time this winter to booking his attractions for the coming season. The Wilsons were contemplating a trip back to New York, but owing to the epidemic of infantile paralysis were forced to defer their trip to some later date, as they do not care to expose their son, Lawrence, to the disease.

NO STOCK FOR MANCHESTER.

MANCHESTER, N. H., Sept. 25.—Contrary to expectations, the Park Theatre, which was to have opened with a season of stock, changed its policy at the eleventh hour, and will present for the season being high class road attractions and related burlesques.

STOCKLETS

"NEVER SAY DIE" has been selected by Warren O'Hara for week ending Oct. 7, at Hathaway's Theatre, Brockton, Mass. Mr. O'Hara will also use this play at his other stock house in New Bedford, Mass. opening Oct. 2. Al. Swanson and Edna May Jackson are playing the leads with the New Bedford company.

MILWAUKEE FLORENCE will open her second season in stock at Union Hill, N. J., next week, as Norma Noge, in "Hollis Stone."

THE ALICIA PLAYERS are in their seventh month's work at Stock at the Crawford Theatre, Wichita, Kan. "The Call of the Heart" was presented last week.

A. C. WINN has arrived back in New York after a three weeks' absence, and is again directing the colored players at the Lafayette, New York.

THE SOMERVILLE PLAYERS, Somerville, Mass., are presenting "Jerry" this week. The company is meeting with approval.

ELLIAN STUART has joined the Moat Players at Elmira, N. Y., after a two years' stay on the Pacific Coast with the Universal Motion Picture Company.

"THE HOYT MUSICAL REVUE" of eighteen plays, under the management of W. J. May, is now playing in Maine. The company is headed by Madeline Buckley and Ed. Hughes.

NINA BRUNS has closed with the Halcion Stock Co., and is at her home in Opa, Mass.

"A POOL THERE WAS" is the attraction this week at the Denham, Denver, Colo., under the management of O. D. Woodward. "The Trail of the Lonesome Pine" underlined.

"THE MISREDALED LADY" is the offering this week at the Moat, Elmira, N. Y., under the management of Jay Packard.

"THE NEXT DOG" is the offering this week at the Academy of Music, Haverhill, Mass., under the management of H. A. Cuddy.

"MARY JANE'S PA" is underlined for production at Polk's Hyperion, New Haven, Conn., next week ending Oct. 7, under the management of Henry Mangle.

"MARRYING MONKEY" will be used week ending Oct. 7, at the Elmore, New York City, with Margaret Frye and Clay Clements playing the leads, under the management of George Postroy. "The Melting Pot" underlined.

"THE GHOST BREAKERS" is the selection of George Eby for this week at the Orpheum, Oakland, Cal.

"THE PRIDE OF RACE" is underlined for very early production at the Wigwag, San Francisco, Cal. Del Lawrence will play the Robert Hilliard role.

"THE SONG OF SONGS" is the offering this week at the American, Spokane, Wash., under the management of Harry Leland. "David Harum" underlined.

"A TEMPERANCE TOWN" will be offered by the E. H. Rodin Players next week at Royal Alexandra, Toronto, Can., where they have extended their stock season.

"THE MISREDALED LADY," with Irene Oehler playing the lead, is the attraction this week at the Princess, Sioux City, Ia., under the management of John Higer. "Madame X" underlined.

"NEVER SAY DIE" has been selected by Mitchell Harris and associate players for production week ending Oct. 14 at the Players Theatre, St. Louis.

For this week at the Opera House, Lowell, Mass. "BOHEM BABS" is the selection of E. A. Cuddy.

IN FIFTY-SECOND WEEK.

The Haines-Walker Stock Co. is now in its fifty-second week at the Theatre, San Francisco, where they are California, and will remain in that State for the winter. Roster: Raymond L. Walker and George P. Haines, with the following company, Frank the Flyer, Chas. Spencer and Donald Ward.

VAUDEVILLE

PALACE.

EMERSON P. BOONEN, Mgr.

When Jack Wilson's shadow came over before, walked out onto the stage of the Palace Theatre last Monday afternoon, and, looking over the program, remarked, "Gee, I'm glad to be on this bill, it's all class," he hit the nail on the head. It was a classy bill, in that adjective stands for quality in the superlative degree. If not, then it was just plain grand—great vaudeville.

Starting with Louis Stone, the afternoon's entertainment brought out Goetz, Harris and Morey, J. C. Nugent, the Farber Girls, Marion Morgan's Hot Dancous, Dugan and his Musical Comedy, Jack Wilson, and the Beaux Arts Fosse. Some of the acts were new, but let us deal with the known ones first.

Stone is able to dance, upside down, on the rim of a revolving chandelier, better than anybody in New York, no matter how many drinks he may have taken. Stone does it without any, and he dazzles one with the twinkling of his toes during the performance.

Huge Ben Fiddle, Hawaiian ukulele, or any musical instrument between them have no terror for Goetz, Harris and Morey. They all look alike to that trio. All their songs are accompanied on a different instrument—very pleasing.

J. C. Nugent should have been a partner of Billy Sunday, for he can convince anybody of anything. That's what he did in the sketch, "My Little Squarer." Entering the home of a lady physician, he convinces her that her husband, his friend, is a hero instead of a drunk. That is considerable of a job, but he does it to make her laugh and to make her laugh at the process and forgive him for having taken a cocktail or two more than he should have, himself. Joe York and his crew does credit to the act. It's rather hard for a lady physician to deal with a tipsy stranger, but she did it splendidly.

We referred to Jack Wilson before, but only referred. Now we will say a little more about him.

As usual, he travelled all the other acts on the bill and the dancing girls in the New York production, the events that transpired in the life of Mary Ann in the Shona act, and the contortions of a Ford "diver" that was used by Dugan and Raymond afforded him a rare opportunity to do his worst, which he did to the satisfaction and applause of all. The rest of his time on the bill was taken up by parodies and songs, in which he was aided by Frank Hurst and Lillian Boardman, who did everything that he didn't think of. Wilson will always be welcome on any vaudeville bill anywhere.

When a shapely blonde appeared between a spotlight strived only in a salon and an act ensued. Beaux Arts, the met of the audience became very much interested, as well they might. The girl was dressed very quickly, however, a moment later, her clothes supplied with little effects, although the men would have been willing to dispense with the latter for some time. The poses of the young lady were worthy of applause.

Then there were the Farber Girls, Constanta and Irene, but, as they sang some new songs and talked some new talk and had some new gowns, their performance, with that of the Morgan Art Dancers, Miss Shone's "The Evolution of Life," and Dugan and Raymond's "diver" sketches, will be given further description in the New Act department.

Fred Dab piloted the orchestra through the evening's music with his usual skill, and the curtain was pleasantly started a show that was every way splendid.

SOUVENIR CLIPPERS
AVAILABLE.

THE NEW YORK CLIPPER will appear commencing with the issue dated Oct. 7.

All those purchasing a copy of that date (which will be published on Oct. 2) at the New Office, 360 Broadway, will have an opportunity to select a copy from our supply of back numbers at the rate of ten cents. The back numbers run from 1860 to 1900. First come, first served.

ALFRED DANKLING, Mgr.

The Colonial has a corking good show this week, carrying one spot in the latter half of the program.

The hit were scored by Willie Weston and Bella Story, with Avelling and Lloyd a close second.

A record crowd was in attendance Monday night. The Australian Creightons, with club and tennis racket juggling, opened, and motion pictures switched to closing. In this position the Creightons present a well balanced act, and get away with several bows.

Violinsky, performing on the violin and piano, showed a novelty, selecting a good repertoire of songs for his offering. The impregnation of a motion picture again proved his feature.

Grace Leigh and Dave Jones, showing their new act for the first time here, went over big. It's a comedy skit called "Love Gambles," by June M. Greer. Action and comedy now so fast that a good part of it was missed by the crowd. Miss Leigh is a good performer with a fairly good singing voice. Jones recites a la Sam Harte, and does the movements with his hands and feet.

"The Age of Reason," with Vivian and Genevieve Tobin and a cast of four others, they had first showing in vanderella several weeks ago at the Palace, managed to go over principally through the efforts of the actors.

Avelling and Lloyd, with some excellent patter material supplied by Aaron Hoffman, waited on the bill for a minute and a half, and then returned. After waiting off again with the comedy bits of the bill. Nothing stands in the way to make this team a feature act.

Grace Williams and Lucilla Cavanaugh, in their presentations of songs, dances and gowns, continue to waste successfully through all the Keith houses. The Danube Corsette, the Carlins, and the other act, had no trouble in convincing that they are a feature in their line of work.

For further account of Bella Story and Willie Weston, see New Act department.

FIFTH AVENUE.

W. M. Q. M. M.

The bill at Proctor's Fifth Avenue last Monday seemed to introduce three new acts to the public. But the bill would have been a good one, even had it been without that distinction.

Probably the most popular act on the bill was Will Ward and Olive, who, evidently, made so many friends on former visits to this house that they received an ovation.

The act consists of five girls, who open with a pretty dance in one act, and then, to appreciate a second act, in four steps, set with five places, at one of which Ward is already seated. Four of the girls play the cello, with Ward, in a melody of selections. Several songs by the two of the girls follow, and the act closes with a sextette. Some member played and sang very well.

Storden and Fetter, who sang and danced that act, after it gave sufficient work and they acquire the art of acting sufficiently to keep away the audience that they are amateurs, will be a fairly good team.

The setting shows two miniature bungalows, in one of which live the young husband and wife. In the other a pretty young lady resides. Only a hedge separates the yards attached to each, and the incidents of getting together with each other, form the act. As played, it is slow and amateurish, but if lightened up and put over faster will be better.

Further criticism applies particularly to the young man. The girl did better than he, and is a good dancer. She also has a fairly good voice.

Then the dancing picture, and a third act, which sang her customary song, Violetta Kendall and company appeared in first position and demonstrated that three girls and a song can produce some very sweet music, particularly when two of the young ladies can sing as well as those who form part of this act.

Then the Three Kates, a trio of tumblers, gave an exhibition of rolling and throwing each other about the stage that was worthy of the approbation they won.

Joseph Jefferson and company, in a comedy sketch that pleased, held down third position, and were followed by the Typist Review.

Arthur Dunn and Beaumont Sisters, Edna Munsey and Van and Belle were the three new acts presented, and a detailed description of them will be found under New Acts.

SAM FRISK, Mgr.

A and comedy picture, and a dancing picture, bearing the stamp of Lubin, opened the program at the City Theatre Monday afternoon. Following the musical atmosphere created by the two Jullians inaugurated the extraordinary production of the entertainment.

In the characters of a straight and a wop they offer a comedy picture, a variation of time and balancing. The talk by the comic should be eliminated, not being the least funny. His burlesque wrestling bit is the best thing he does and should be lengthened. With a change in their dressing and a few stunts added to their work, Julian and Julia will be vastly improved.

A number of aggravating stage waits, due to the probably unavoidable awkward arrangement of the bill, helped materially to slow up the entire show. The snapp and ginger necessary to the smooth continuity of this type of entertainment was lacking.

Ed Cole, with his excellent work on the marionettes around the comfortably filled house, a point of enthusiasm which brought him back for several encores. His opening melody is well rendered, but would be vastly improved by the addition of one or two lively numbers. His harmonizing is perfect, and the musical rendition of "The Singers' Rhapsody" and "The Double Hummers" in either hand, earned him a genuine hit. The act could be shortened to advantage.

Castled and Harrow, in their familiar sidewalk dialogue, had some difficulty in getting started. Once into their talk, however, the act moved smoothly. As a type, the straight man-Harrow comedian turn, it is a very good one. The parody at the end left the audience clamoring for more. The comedian contributes an excellent eccentric dance.

"The System," billed as a dramaticopsis of certain police methods, was the feature for the first three days. A company of twelve people, headed by Henry Carlin, presented the playlet by Julia McCre. It pleased the house immensely Monday, and very much Tuesday.

The traditional stage reporter, with ever ready notebook and pencilled notations on the cuff, the top and girl who want to go straight, the crooked detective, and all of the various other elements which are usually found in a sketch of this nature found favor with the crowd. The acting ensemble could be vastly improved, and there are many things impossible in the situations and action.

However, "The System" does very nicely for the small time. The act opens in full stage, showing a station house, goes to an exterior, in two, of a basement, returning to a full stage interior of the comedian's living.

Bob Eschelle must be commended for the novelty of the stage setting used as the background for his singing and dancing. The act is a very good one, coming through the woods, he delivers four numbers, displaying a pleasing voice of high range, and, in the last number, he sings a very good song, seemed to differ with Mr. Eschelle as to the continuity of his songs. The turn is clean and bears away.

The vanderella bill was terminated by Evelyn and Doty, who do a variety of things in a mildly pleasing and romantic fashion. The act is a very good one, and the dancing is well arranged. The act is neatly costumed and the girls work with an ease of manner and grace that is commendable.

Peery Pollock and company, and the Sicilian Berendsons, were two new acts on the bill. A detailed description of them will be found under New Acts.

BELLE ASHLYN LEAVES VAUDE.

M. S. Benthara, representative for Belle Ashlyn, has completed negotiations with Lucien Aubour for Miss Ashlyn's appearance in a French drama, with the Theatre Francaise. Miss Ashlyn has been appearing until recently with Billy Gould in vanderella.

A few days ago she returned from Paris to begin rehearsals with the Anna Held company, but was dissatisfied with the role assigned her.

FINGERTAG'S FRIENDS RETURN.

Tom Gillen and his company, who were with the act this week playing at the City, at Perth Amboy, N. J.

(Other Reviews on Page 15.)

CIRCUSES - CARNIVALS - PARKS

WORLD AT HOME SHOWS TRIUMPH.

EXCLUSIVE MIDWAY FEATURE OF EXHIBITIONS.

RECEIVES PRAISE FROM PRESS AND PUBLIC.

ELKS, Pa., Sept. 24.—The World at Home Shows closed here last night in a blaze of glory after a week as the big and exclusive attraction of the Erie Exposition's Midway.

During the week the same commendation was heard on all sides from the exposition patrons. "What a great show that World at Home is!" While the directors of the Expo. were loud in their praise.

This is most gratifying to the management, following, as this does, upon the reception of the show in the Dominion of Canada, where it made a triumphal tour as a feature of the leading fairs and exhibitions there, including those at Calgary, Edmonton, Brandon, Regina, Saskatoon, Prince Albert, Moose, Sault Ste. Marie, Winnipeg, Toronto, London and the Canadian National Exhibition.

At every place the show has visited it has received praise from the press for being a "clean and meritorious show."

GEORGIA FAIR IS POSTPONED.

AMERICUS CALLS OFF ATTRACTION ADVERTISED FOR OCT. 23.

AMERICUS, Ga., Sept. 25.—The Third Annual District Fair, advertised for Oct. 23-25, has been postponed for one year. This postponement was decided upon at a meeting of the stockholders of the Fair Association on the 23rd inst., which remained for the association to arrange for a creditable exhibition since its organization.

There is no financial difficulty connected with the decision to call off the fair for this year, as the entire capital stock of \$10,000 has been paid in, and the stockholders are determined to spend this entire amount to place the fair on a first-class basis.

HUNTER SHOWS GOING SOUTH.

WILL ENTER NORTH CAROLINA SOON UNDER NEW MANAGER.

For the first time in its history the Harry C. Hunter Shows will invade the South this Winter, devoting most of the time to North and South Carolina, Georgia and Florida. Four shows, two rides and several concessions will be carried on the trip. The company will soon be in North Carolina, where L. F. Thomas has a number of fair dates lined up.

John Paul Flanagan, who has been assisting Mrs. Hunter in the management of the show, has resigned, and has been succeeded by O. V. Bucklen.

DUVAL CO. FAIR DATE SET BACK.

FLORIDA COUNTY FAIR HOLD IT UNTIL DECEMBER.

JACKSONVILLE, Fla., Sept. 25.—In order that the Duval County Fair, which was scheduled to take place Nov. 28-29, would not conflict with other county fairs, the date has been changed to the week commencing Dec. 4.

This will allow the prize winners from the various county fairs to bring their products to this city to compete for the \$500 awards offered by the Jacksonville Chamber of Commerce.

INJURED GIRL, AERONAUT RECOVERING.

CANANDAIGUA, Mich., Sept. 25.—Blaise Helms, safety rider for the American Balloon Company, who was injured while making a balloon ascension and double parachute drop here when the parachute landed in a tree top, has recovered. She is at the home of George Betts, at Sparta, Mich., but is planning to be one of the contestants in a balloon race which will be given at Reed's Lake, near Grand Rapids, in the near future.

The Toronto Globe, in its review of the exhibition, had this to say regarding the World at Home:

"The directors are much gratified over the universal commendation which has fallen to the lot of the Midway fair, and the formally tendered a resolution of appreciation to James T. Clyde, the owner and proprietor, on Saturday night. This is the very first exhibition I have known where there was no complaint from the authorities on anything." This high praise of the quality of the entertainments in the exhibition of 1916 was paid by the chief censor, William Barker St. John, who added that not only was the Midway the best and cleanest that he had seen, but it was apparently the one which had done the best all round business. One show alone on Children's Day had taken more than eight thousand entries, and another entertainment would carry away from Toronto when all expenses had been paid, at least the good round sum of \$4,000.

FAIR DRAWS LARGE CROWDS.

VAUDEVILLE AND CIRCUS ACTS BIG ALLENTOWN ATTRACTIONS.

ALLENTOWN, Pa., Sept. 25.—The Allentown Fair, which ran all last week and is including Friday, is reported to have surpassed in every respect previous fairs held in this city. The daily attendance was very large.

Numerous vaudeville and circus acts proved a big factor in drawing the people. Among the entire show, the horses, ponies and pigeons were said to be the finest ever collected under one roof in this country.

THIS FAIR WONT OPEN NIGHTS.

BUTLER COUNTY, O., ASSOCIATION MAKES NEW RULING.

HAMILTON, O., Sept. 25.—Secretary R. H. Shoenberger, of the Butler County Fair Association, has announced that the fair to be held here Oct. 3-6, will not be open at night. The Hamilton Great Empire Shows will furnish amusement and have been granted permission to use a portion of the grounds after the fair closes as Winter quarters.

FAIR TO HAVE BALLOON RACE.

St. Louis, Mo., Sept. 25.—In connection with the fair at Muskogee, Ok., commencing Oct. 2, arrangements have been completed by the National Balloon Association for a national balloon race. Capt. H. R. Honeywell, of the Balloon Association, stated that there would probably be from five to eight entries. Those he and Capt. John Berry, also of St. Louis, will have balloons in the race. The official starter of the race will be Albert Bond Lambert, of St. Louis.

ILLINOIS FAIR IS BIG SUCCESS.

CHICAGO, Sept. 25.—The Inter-State Fair at Kankakee was a big success from every standpoint, and all previous records were broken. The attendance is estimated at 90,000. The auto race proved a winner for the C. R. Miller, president, and Len Small, secretary, as it was congratulated upon the result of their work. Forty-five thousand dollars was paid out in prizes, premiums and attractions.

WILL NOT RE-OPEN.

Andrew Dowds, owner of Le Ten's Animal Show, who had taken his outfit for a trip through the South, has changed his mind on account of the epidemic now prevailing. He will make his headquarters at Hattie & Grace, Md., for the Winter.

DOMINION SHOWS ARE WORTHY.

LATEST ENTRANT INTO BUSINESS HAS GOOD ATTRACTIONS.

LOUISVILLE, Ky., Sept. 25.—The Great Dominion Shows, which were seen here during the Kentucky State Fair, and which is the last organization to get into the carnival field, has a list of attractions which should soon prove it is the most rank of fair and carnival attractions, for it contains the following among other names:

Edie Fay's Society Horse Show, Glenna's Horse Show, the Kentucky Show, Monkey Speedway, Capt. La Belle's Arctic Show, Transportation Show, Doc Turner's 16-in-1, Midget City, a new mechanical show, European Wonder Show, Sixteen Twains, Price's The Little Mill, Chicken Family, Morgandine, Whip, Bill Ferrie Wheel and Merry-Go-Round.

The shows will play South, having a number of the leading Southern fairs booked. They are under the personal direction of H. C. Currenberg, with Walter Stanley as manager.

PENNSYLVANIA FAIR POSTPONED.

CONANT, Pa., Sept. 25.—Walls W. Morgoridge, secretary of the Conant Fair, Pa., has had the date put forward to Oct. 9.

Mr. Morgoridge explained that the change had been made so that the fair would not be crowded with the Erie Exposition and that, as no other fair was being held in that vicinity during the week of Oct. 9, it gave them an opportunity for better exhibit.

ALBANY ROUND-UP PROGRESSING.

ALBANY, Ore., Sept. 25.—The association having in charge the Albany Round-up are getting things in shape rapidly, and will include many new features at the opening, Oct. 12.

BARRETT AND ZIMMERMAN BUY CIRCUS.

St. Paul, Sept. 25.—J. D. Barrett and Mose Zimmerman last week purchased the complete outfit of the Fowler & Clark Dog and Pony Circus, consisting of fifty horses, thirty dogs, forty head of baggage horses, wagons, tents and harness, and are contemplating re-selling it. Nothing has been learned of the future plans of Messrs. Fowler & Clark.

KNO, TURTLE BOY, PARALYZED.

Charles Smith, known as Kno, the Turtle Boy, is confined in the City of Hope Hospital at Richmond, Va., after being injured by a fall from a horse. He has little or no money, and appeals to his friends for funds with which to purchase a riding horse. His physician says he must have exercise outdoors.

BIG PREPARATIONS FOR FAIR.

MOBILE, Ala., Sept. 25.—A large force of carpenters, painters and electricians are busy getting things ready for the big Gulf Coast Fair, to be held in Mobile, Ala., Oct. 1-10. Many concessions are being booked by Secretary Short E. Rixien.

CARLISLE'S SHOW AT FAIRS.

R. C. Carlisle's Wild West Shows are making a record of the fair this season with excellent prospects of rounding out a most successful tour. At the Oak Hill Day and Night Fair, in Oak Hill, W. Va., last week, Carlisle's business was in evidence at each performance.

KENNEDY SHOW HAS BIG WEEK.

The Con T. Kennedy Shows, under the direction of Con himself, had a very successful week at the Michigan State Fair in Detroit recently. This show closed up, having the largest week of the 1916 season.

BOSTON FOOD FAIR BEGINS OCT. 5.

BOSTON, Mass., Sept. 25.—Mechanics' Hall is being made ready for a monster food fair, which will open on Oct. 5, and will last Oct. 8. All manner of special attractions are promised.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7
BE USRE TO ORDER YOUR COPY IN ADVANCE.

LIVE
NEWS

BURLESQUE

BY MILL.

ROUTES
REVIEWS

GIRLS FROM JOYLAND.

Sis Williams' Standard organization entertained many Olympic patrons in New York last week, despite the street car strike.

"The Stagger Inn" is the first part, with Billy Gilbert doing a pantomime part with many funny movements and a funny make up.

Joe Perry was a whizzed Hebrew, funny in his own way.

Engene West qualified as the straight, and Jack Oakley played the landlord and a Charley Chaplin waiter with many of the original characteristics.

Bessie Kennedy is quite a good girl, in the burlesque role, and her acting, singing and dancing were on a par with her looks, meaning A. She made good in the part, in the numbers and in the specialty.

Ann Montgomery has the prima donna assignment, and filled it to general satisfaction.

The chorus includes: Mae Alberti, Jane Heer, Rose White, Marie Florence, Catherine Florence, Anna Mendel, Len Roper, Belle Young, Lucille de Mott, Billie Edwards, Mabel Graham, Alice Blair, Sadie Ross, Elaine Vance, Kitty O'Neill and Kathleen Donovan.

Quite a few of the girls qualified as solo entertainers in the chorus girls' numbers, presided over by Mr. Perry. The "wishing powder" caused some funny situations, and the girls went over.

The lively opening chorus was followed in turn by "The Kiss Waltz" by Miss Montgomery; "The Two Key Rag" by Miss Montgomery; "The Kiss, Surrounded by Girls," by Mr. West; "Full the Glasses," by the company; "How I Love Thee," by Miss Montgomery; a Spanish dance, full of action, and a competitive contest with all the girls doing some high stepping.

"The Fall of Babylon" picture was handsomely posed by the party draped models.

Jack Oakley and Bessie Kennedy offered a duo specialty singing "We Want Wilson in the White House," "Teach Elcks Woo" and other popular songs.

Alice Blair, Ines Villers and Engene West presented a sketch of the Fendersons with a man about town, who had cast off his former girl to get married, the girl, and a girl dope fiend as the personnel, and it proved quite holding.

The Fletcher Trio had a comedy singing act that claimed attention, as the fun and harmony were well mingled.

In "A Night in a Harlem," the burlesque, the old familiar scenes caused by the two sailors lase their way into a Harlem, and being presented to the miltan as two of his wives, were presented, and Gilbert and Perry cut funny figures in their female-guests. Ida Nicolai was seen in one of her eccentric characters, as an old maid in love with Rudy, one of the sailors.

The Oriental costumes and bathing suit in the Harlem number made the girls look more attractive. "I Didn't Know That Loving Was So Good" was well done by Miss Nicolai, who showed great tendency for acrobatic and "high" dance was another feature that was encored.

NO BURLESQUE AT DALY'S.

Despite rumors to the contrary, Daly's Theatre will not return to burlesque.

Alterations are being made in the front of the house—the big column having been removed, leaving only the nine inch iron support in the centre of the doorway.

A ticket booth is being built around it. The inner partition will also be moved, further back into the lobby. At present the entrance is partly blocked by the building of the subway in front of the house, leaving only a six foot passage. This would be a serious menace in case of a panic among the audience.

As to policy, there is nothing definitely fixed as yet, but the House under which Walter Sanford conducted the show is generally provided that no burlesque would be allowed.

It will possibly be opened with vaudeville and pictures. The sign in the lobby refers all inquirers to a downtown address.

BELL REPLACES HILL.

Bessie Hill closed with Maids of America Sept. 23, and was succeeded by Norma Bell as prima donna.

SPORTING WIDOWS.

Book	Chorus	Principals	Numbers
90	100	90	100
Costumes	Scenery	Comedy	
100	100	95	

"Circling the Globe" is the title of the two act comedy staged and produced under personal direction of John G. Jerome, with pleasing results. Harry (Heddie) Cooper is featured, and his tanglo-foot comedy and talk was prominent throughout.

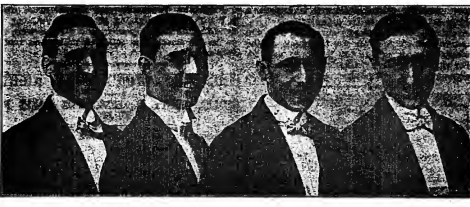
Loa Hayes, in eccentric make-up, also had a peculiar mode of locomotion and a funny laugh, and counted in the comedy line up.

Abe Leavitt was the straight, as Bobby Burns. Wm. Greve appeared in various guises.

Ruth Lockwood sang and acted well as Betty Burak. She appeared to advantage in a number of handsome scenes, and made a hit especially in the "Dangerous Girl" number with Abe Leavitt, which earned any number of encores.

Lillian Moretti and Anna Moretti were cast as wives to somebody in the plot, and Helen Lockwood was a nifty maid, and also impersonated Ina Claire in the oldest scene.

The chorus included: Beatrice Gibson, Dorothy Dunbar, Dolly Gibson, Grace Keeler, Margaret Givens, Alice McManis, Frances Russell, Lottie Matthews, Billie Harren, Catherine Dole, Mabel Caron, Fritze De Rosa, Lola Elson, Max Hild, Ruth Wood, Edna Wood, Pauline De Wit, Hilda Arnold, Ruth Maltese, Nell Miller, Mary Noonan.



CARNIVAL FOUR, WITH SIGHTSEERS' COMPANY.

Dirie Hatfield, Dorothy Smith, May Lewis, Irvin Brown, George Newman, Frank New, Wallace Hale, Jack Gordon, Harry Holmes, Arthur Lechner, Albert Nelson.

The scene with the valuable vase, the wine bid, the Mark-tran agreement and other bits were well worked in.

"Synopsized Mary" by Lillian Moretti; "My Queen of Dreamland" by Mr. Leavitt and Miss Lockwood; "Oh, Let Us Be Joyful," "Lingerie," "The Dance of the States," "Omaz Klyman," "San Tan" and "Open Your Heart, Let Me In" were among the successful numbers, also a revue of specialties, including Helen Lockwood's impersonation, Ruth Lockwood's "Buddy" song, the Moretti's violin duets, and Abe Leavitt's dramatic recitation.

Mr. Cooper also furnished an amusing bit, showing the difference in taking a sweetheart for an auto ride, in contrast to another occasion when he takes his wife on a trolley car.

"Fight for America" was the patriotic finish of the first act, with Uncle Sam furnishing the advertisement in spectacular manner. The second act opened Riverside Drive, in New York. "Broadway," "Dangerous Girl," "New York Town," "Take Me Back to Honolulu," were among the numbers. The costumes were very showy, and many changes were shown.

VIVIAN LEAVES THE TOURISTS.
La Petite Vivian, who performed a trapeze specialty act in the olio with the Tourists, left the cast Sept. 30 to go over the Moon Circuit.

NEWS NOTES

LUCIA ARNOLD has joined the Tourists.

ORA KENTAL will close Sept. 30 with the Ltd. Liters.

BILLY WEST, Fred Goding, Ray Levitt, Irma Vincent, Benish Scott and Fred Cady are in stock at the Academy, Buffalo, N. Y.

HAZLETON and CARLISLE have replaced Jari Jacobs and Victor Lord with the Frolics of 1917.

WM. S. CLARK is now manager of the Galaxy, Baltimore.

FRANK WAREFIELD is in stock at the Danbush, New Orleans.

RAM FRIEDLANDER, Sam Levine and May Lankman have incorporated the Family Burlesque Circuit, at Albany, N. Y.

NEW BRUNSWICK, N. J., will be placed on the burlesque map next week, with the Maids of America will play there on Wednesday.

HAYMARKET STILL INDEPENDENT.

(Special to The Clipper.)

CHICAGO, Sept. 25.—Despite the many rumors that the Haymarket was going to play the American Burlesque shows, all talk was set aside by Manager Art Moeller, who emphatically denied any contemplated change in the policy, saying the house would continue with Independent Circuit.

MORNING GLORIES HONORED.

HOTEL PROPRIETOR ENTERTAINS ENTIRE COMPANY AT DINNER.

After the evening performance at the Gayety Theatre, Brooklyn, Sept. 20, John Palmer, of the Palmer House, tendered the members of the company a spread in honor of Mr. and Mrs. A. H. Flieg's wedding anniversary. Ettie Bell is the soubrette of the show, while Mr. Flieg is the character man. Pat Parks, Bert Bertrand and Pete Peterson were emcees of ceremony for the evening.

GOITHAM FOR BURLESQUE.

The Columbia Girls is the opening attraction at the Gotham, Brooklyn, which opened 25 under direction of Frank A. Girard, of the Independent Circuit.

George Milton, Lew Gordan, Jenny Delmore, Joe Dolan, Louie Egan, Ray Fock and Dot Forty are in the cast.

George Milton furnished the book for the entertainment.

CHANGES TO VADEVILLE.

FALL RIVER, Mass., Sept. 25.—The Academy of Music closes its season of burlesque and popular attractions on Sept. 30, and will be opened later under new management with pictures and vaudeville.

THE NEW YORK CLIPPER

"LONDON TAPS" THE LATEST CRAZE AMONG DANCERS.

"London Taps" is the title of society's latest dance craze. Its origin was the interpretation of the spirit of military music in the tapping of army officers' boots on the wooden floors of the hotels was the suggestion which led to its birth.

This newest dance has been described as graceful, caustic, in clean, graceful and fascinating. The original melody for this dance is called "A Brokers' Ball" and is published by T. R. Harns & Francis, De & Huxton.

A VICTOR HERBERT JEWEL.

Victor Herbert has opened his cabinet of musical gems on many occasions, and has given them to an admiring and appreciative public with rare prodigality. Never did he select a jewel of more sparkling and radiant beauty than when he took from that magic cabinet the melody of "Kiss Me Again" and gave it to the world, tucked away in the score of the operetta "The Red Rover." "Kiss Me Again," with its inspired solo waits refrain—the kind of melody that sends those delicious shivers up the back—was heard in the theatre, and it had never ceased from that day to this to grip music lovers with its extraordinary power of fascination and appeal.

In order to satisfy a general demand Mr. Herbert and Henry Blossom, the writer of the lyric, adapted the song for general use, with the result that artists in every kind of entertainment, concert, vaudeville, chautauque and lyric, are using it. The song is published by M. Witmark & Sons.

VISITS CHICAGO.

Will Von Tilser, president of the Broadway Music Corp., took a flying trip to Chicago last week. He went principally to get things in shape in his western office for a long and strenuous campaign on the four members he is now in New York.

"DIXIELAND" POPULARITY HOLDS. "And They Called It Dixieland" continues to be one of the most popular songs heard in the vaudeville houses. A score of the leading acts are featuring the number, and the public never tires of hearing its catchy melody.

CLEVELAND BOOKS TEN ACT BILLS.

Beginning Thursday, Sept. 14, Mr. Cleveland has been booking two ten act bills at the Lyric Theatre, Newark, N. J. His Cleveland so far has proved a revelation to the popular price managers in that neck of the woods. Recent bookings include: Five Minnied Rodgers, the Aurlins, Harry M. Moore's Comedy Company, Mlle. Elmira Comper, Welch and Mayo, Kola, Violet and Rose, Bob Belmer, Moore Brothers, Frenschell and Lewis, the Galloway, John W. Coopy, "Pals," Leon and the Adeline Stiles, Bob Zarrow Troupe's "Life of Joy," Katherine Goble, Blase Van Nally and company, Robbins and Lane, Twilve and Chappel, the Terrells, Iva Donetta, Harry Kane Mitchell, Five Minnied Rodgers, Jean Mayfield and The Rhyds, their latest production, "The Sheriff of Lonesome Place," the Loretas Duo, Daisy Virginia, Mattius and Young, Joe and Marie Belmont, Irene La Tour, Kluso, the Jay jingles, Scott and Campbell, Adelle Archer, Alfred Adams and Grace Hurley, Dawson and Madison, Mabel Morgan Trio, the Thre Harbets, William Haywood's company, North's Human Automaton, the Boys, Mlle. Carrie, the Three Collegues, Taylor and Taylor, Clark and Madeline, Rodgers and Marchbanks, and others.

WOLF CONDUCTING BOOKING AGENCY.

PHILADELPHIA, Sept. 18.—Edward W. Wolf has leased the third floor of the Globe Theatre Building, which he has fitted up as a complete booking agency for the Saksby & McDuff theatre.

A TRIUMPHANT TRAIL.

A long, long trail of triumphs. Such is the record of the ballet, "There's a Long, Long Trail" which was born in England and which has grown in America to be a strong, vigorous hit. At the concert hall and vaudeville house one hears its strains.

A list of those who are singing "A Long, Long Trail" would look like a telephone directory. Its sales are as great as its popularity, and the inclusion of such an enormous list of names in their catalogue is a source of self-congratulation on the part of the publishers, M. Witmark & Sons.

KORNHEISER IN PHILADELPHIA.

Phil. Kornheiser, professional manager of the Fox, Feist house, spent several days in Philadelphia last week. In addition to placing a number of the Feist songs with some of the local acts playing in that city, Mr. Kornheiser gave valuable assistance to Fred Auger, the new Philadelphia professional manager, who was recently brought from St. Louis to take the place of Cliff Odams, who has been transferred to the trade department. Mr. Odams is now on his initial trip, judging from all indications, will make as great a success in the trade end of the business as he did in the professional department.

PUBLISHER SUED ON NOTE.

Frederick A. Miller, the music publisher, of Montclair, N. J., is the defendant in a suit in New York City brought by Daniel J. McCarthy, on a note for \$10,000.

George M. Cohen originally held the note, but assigned it to McCarthy.

MORRIS BUYS.

When Joe Morris was in town last week he said that in all his career as a music publisher, "Just One Day" and "There's a Quaker in Quaker town" had shown up better than any two songs he ever published. Both numbers have been the means for Joe Hollander, the professional manager, in keeping all the piano rooms busy.

"JUST AS SOON AS I LAID EYES ON YOU."

You need no introduction to this corking ballad. That Gus Edwards is the composer introduces it sufficiently. Like all of Edwards' songs, it has charm, tunefulness and a finely blend of sense and nonsense. The lyrics are by Will D. Cobb. Joseph W. Stern & Co. do the publishing honors.

ANOTHER NEW ACT.

Louie Hardt, known abroad as the pugilistic athlete, has been booked by cable for the U. S. O. theatre, by Alf T. Wilson. A route of thirty weeks has been laid out, beginning on Sept. 8, at Keith's Theatre, Boston. He will present a new act, entitled "As In a Dream."

NEW LOWE THEATRE ON 125th ST.

After many delays the plans and specifications for the new Lowe Theatre, at 238 West One Hundred and Twenty-fifth Street, New York, are being rushed to completion, and building operations will begin in the near future. This house adjoins Broadway & Seamon's Theatre, and will be modern and up-to-date in every respect.

MOROSCO SUEB BY ACTOR.

Martha Selbie brought suit against Oliver Morosco last week, for breach of contract, alleging that he came from Paris to take the role of Jerry, in "Peg of My Heart," in 1914, but was never called to appear. He had received \$10,000, which he claimed he expended for cabs and taxi and a wardrobe for the part of Jerry.

SKATING AND DANCING AT CASINO.

FALL RIVER, Mass., Sept. 22.—The Casino, formerly a moving picture house, opened Sept. 14 with roller skating and dancing as the attractions. H. F. Blackwell is the manager and Fay's House Mills Orchestra furnishes the music.

WITMARK SIGNS AL. DUBIN.

Arrangements have been entered into by M. Witmark & Sons with Al. Dubin, whereby the publisher will obtain copyright in the songs of the Dublin's lyrical work for a term of years. Mr. Dublin is a promising young writer who has already a couple of successful songs to his credit. "Twins Only" and "Madame's Dream," first featured by Blanche Ring, in "Broadway and Buttermilk," and the half-splitting comedy song, "O'Brien Is Tryin' to Learn to Talk," are his latest.

Both these songs are published by M. Witmark & Sons, and both are in big demand just now. Mr. Dublin has a vein of humor and a sense of expression that stand him in excellent stead and assure him a successful future.

ANOTHER FEIST BALLAD.

Grant Clarke and James V. Monaco have another ballad success in "The Sweetest Melody of All," a song which is being featured in all the big New York vaudeville houses. It is the big hit of Emma Carus' new act, in which she scored such a pronounced success at the Palace Theatre recently.

BROADWAY FEATURES.

Slivers of novelty songs are simply sticking to the Broadway scene. The following are the latest.

Early in the season Will Von Tilser promised his friends that he had two corking good novelty numbers, and will "Do Want Your Mother Dead" and "Tack! Hack! Wack! Wack! Wo!" are going along so fast that nothing stands in the way of their making them his two best hits of the season.

A CATCHY TUNE.

The mere title of the song "There's a Little Bit of Bad in Every Good Little Girl" arouses immediate interest, and the clever, crisp and contagious melody of the song has won it instant popularity. It is a genuine novelty number, and the lyrics are by Grant Clarke, who wrote "Dangeroes Girl," and the music by Fred Fischer, writer of the new ballad hit, "Ireland Must Be Heaven."

A BIG VON TILSER SEASON.

Harry Von Tilser has this season one of the best song catalogs of his long career as a writer and publisher. At least a half dozen of his new numbers look like real successes. The leaders are "Through Those Wonderful Glasses of Mine," "On the South Sea Isle" and "There's Someone More Lonesome Than You."

GIRL ACROBAT ARRESTED.

HAMILTON, O., Sept. 25.—Cecilia Fortuna, a member of the George Jupiter Co. of acrobats, at the Grand Theatre last week, was arraigned in the municipal court on the charge of having appropriated the cash trunk of the company, which contained the outfit of the acrobats, valued at \$40. After committing the alleged deed she left for Chicago, but was arrested upon her arrival, and detectives brought her back.

CHILDREN TO APPEAR IN PLAYS.

CINCINNATI, Sept. 25.—The Cincinnati Theatre, offering performances of well known plays by juvenile players, will open Oct. 27 at the Little's Playhouse, Kemper Lane. Seven productions will be given during the season. With two performances each play, Friday night and Saturday afternoon.

CINCINNATI COMPANY INCORPORATED.

CINCINNATI, Sept. 25.—The Cincinnati Theatre Company was incorporated last week, and will take over the Plaza Theatre of Norwood. Jerome Jackson and I. W. McElhannon are at the head of the company, which is capitalized at \$50,000.

TOMMY GRAY WRITES ANOTHER.

"The Plot," a new comedy dramatic novelty written by Hugh Herbert and Thomas J. Gray, will be presented in vaudeville under Alf T. Wilson's direction.

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NEXT WEEK'S VAUDEVILLE BILLS

Oct. 27
U. S. O. CIRCUIT
NEW YORK CITY.

Colonial
Nineteenth
Parish & Pers
Santley & Norton
Tom Edwards
Gus Edwards & Co.

Royal
John P. Wade & Co.
Virginia, Earle & Co.
Evers Hesters & Co.
Madison & Winchester
Samuel Weiss & Co.

Albion
Wm. Garton & Co.
Kilgus & Co.
Tempest & Smalshaw
White & Cannanach
Lockett & Waldron
Earling & Rogers
Maud Muller

Avon & Lloyd
Bushwick (Bklyn.)
Marian's Dogs
Chas. J. Fricker
George & Alberts
Electric & Golden
Flanagan & Edwards
Gurnett Trio
World Dancers
Arthur Douglas

Orpheum (Bklyn.)
Frank Le Dent
Nat. C. Goodwin
Ever Dumbos
"Age of Reason"
Emma Carls & Co.
Frascati Sisters

Atlanta, Ga.
Forestry
Valerie Rodgers & Co.
"The Gypsies"
Marie Shallice
Geo. Rogers
Homes Lind & Co.
Everett's Monkeys
Astrim & Vail

Boston
Keith's
Lorenberg Sisters
J. & M. Burtles
Alexander Bros.
Toots Pats & Co.
Jack Norworth
Geo. Kelly & Co.
Dugan & Raymond
Camille's Hilde
Schom & Mayne

Birmingham, Ala.
Lyrie
First Half
Waller & Walters
Jasper
Buffalo, N. Y.
Shea's
Nan Halpert
Tracy & Hayes
Dorothy, Artful & Co.
Mirage Bros.
De Troc Opera Co.
Webb & High
Valentine & Hall

Baltimore
Maryland
Mildred Macomber & Co.
Cyril Brummett
Lillian & Fitzgerald
Joe Cook
Helen Nordstrom
Gerard & Clark

Charlotte, N. C.
First Half
Lillian Calvert
Last Half
Clara Howard
Florence
Charlotte, S. C.
First Half
Kearney & Baldwin

Last Half
Three Stetson Bros.
Londino & Cameron
Chattanooga.

Keith's
First Half
Sampson & Douglas
Operative Four
Last Half
Violet McMillan

Cleveland, Va.
Keith's
Kane, Kery & Melrose
Marshall & Taylor
Kane & Melrose
Cady & Roma
Ned. Taylor & Co.
Lloyd & Britt
Strand Bros.

Cincinnati.
Keith's
"Forty Winks"
Tivette
Jas. Carven & Co.
Hosson Wells & Co.
Hogan & Genova

Chicago, Ill.
Keith's
Bert Hester
Three Brothers
Londino & King
Carl Koenig & Co.
Londino & King
Patricia Hall & Brown
Beatrice Morrell
Victor Morley & Co.

Detroit.
Keith's
Minnie Allen
Kerr & Weston
Adams
Bonham
Hosson Wells & Co.
Hoy & Lee

Frank Crumit
Temple
Harry Penn & Co.
Low Dancers & Co.

ERIE, P. A.
Colonial
Howard Stafford & Co.
Nelson
Morris & Allen
Londino & King
Rapid Rapids.

Herbert's Dogs
Vandort & Boyzen
Mason, Keadler & Co.
Billy Bonner & Co.
Scholander & Dickinson
Hamilton, Ont.

Rosell Ward & Fettes
The Circus
Dante
Joe Bernard & Co.
Londino & King
Hull & Dickinson
Indianaapolis.

Grand.
Tom Clayton & Co.
Raker & Janis
Maryland
Two Tom Boys
Jack & Walker
Ben Davis & Co.

Backsville.
First Half
Jerome & Carson
La Palencia & Co.
Londino & King
Saxo Bettetie
Ned. Taylor & Co.

Knoxville, Tenn.
First Half
Jerome & Carson
La Palencia & Co.
Londino & King
Saxo Bettetie
Ned. Taylor & Co.

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Saxo Bettetie
Ned. Taylor & Co.

Knoxville, Tenn.
First Half
Jerome & Carson
La Palencia & Co.
Londino & King
Saxo Bettetie
Ned. Taylor & Co.

Last Half
Sampson & Douglas
Operative Four
Louisville.

Keith's
Rob Abner
Mrs. Thos. Whiffen
John & Hester
Jordan Trio
Dante
Follen D'Amore
McMillan & Payne

Montreal, Can.
Orpheum.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

Norfolk, Va.
Colonial
Last Half
Maudie Johnson
Chas. Mack & Co.
Barnard & Bice
Norfolk, Tenn.

Princess.
First Half
Chas. Kelly
Walter & Brown
Chas. Kellogg
Providence.

Keith's
Shannon & Annis
Henrietta Croom
Wood & Hyde
Ray & White
Bever Bros.
Stamm & Bradley
Adams & Murray

Philadelphia.
Keith's
Marion
Adams
"Breath of Old Va."
Morris
Henry Haskin
Londino & King
Whiffen & Ireland

Pittsburgh.
Daria.
Harry Goff
Jean Adair & Co.
Rochester, N. Y.

Temple.
Franklyn Arnold & Co.
Burrill & Butler
Louise Dresser
C. L. Evans
"Married Ladies' Club"
Dyer & Faye
Odgers

Richmond, Va.
Colonial
Adair
Maudie Johnson
Londino & King
Stamm & Bradley
Adams & Murray

Roanoke, Va.
First Half
Clara Howard
Bavannah, Ga.

First Half
La Palencia & Co.
Londino & King
Saxo Bettetie
Ned. Taylor & Co.

Northlake & Ward
Jerome Carson
Tolledo, O.

Keith's
Harris & Mantion
Deiton, Marzen & D.
Cook & Long
Hosson Wells & Co.
Kane & Melrose
Kerr & Weston
Adams
Bonham
Hosson Wells & Co.
Hoy & Lee

Toronto, Can.
Shea's
La Argentina
Fort Entertainers
Hunting & Francis
Joe Denton & Co.
Leo Beers
Arthur Sullivan Co.
Dancing La Vars
Waller & Walters

Washington.
Keith's
Whipple Hester
Eunette Asaria & Co.
Londino & King
Saxo Bettetie
Ned. Taylor & Co.

Washington.
Keith's
Whipple Hester
Eunette Asaria & Co.
Londino & King
Saxo Bettetie
Ned. Taylor & Co.

Washington.
Keith's
Whipple Hester
Eunette Asaria & Co.
Londino & King
Saxo Bettetie
Ned. Taylor & Co.

Youngstown, O.
Keith's
Cyril McArthur
Chuck Black
Londino & King
Stamm & Bradley
Adams & Murray

Orpheum
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

Chicago.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

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Orville Harrow
Jewin & Henry
Lowe & Wilbur

Chicago.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

New Orleans, La.
Orpheum.
Harry Green & Co.
Sam. Oshman
Londino & King
Stamm & Bradley
Adams & Murray

Orpheum.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

Orpheum.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

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Orville Harrow
Jewin & Henry
Lowe & Wilbur

Orpheum.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

Vancouver, Can.
Orpheum.
Morton
Scott's Lads & Ladies
Londino & King
Stamm & Bradley
Adams & Murray

Orpheum.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

Orpheum.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

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Orpheum.
Malette.
"The Evil Eye"
Orville Harrow
Jewin & Henry
Lowe & Wilbur

PHILADELPHIA

VIA New Jersey Central
Every Hour on the Hour

From Liberty St., N. Y. at 10 P. M.
and at midnight with Sleepers
10 MINUTES OF THE HOUR

YOUR WATCH IS YOUR TIME TABLE
Consult P. W. HEROY, E. P. Agent
1440 BROADWAY, NEW YORK

BAL'S DREADNAUGHT

AT SUBMARINE PRICES
30 inch.....\$17.00 36 inch.....\$20.00
32 inch.....16.00 38 inch.....20.50
34 inch.....17.50 40 inch.....21.00
42 inch.....21.50
MEMPHIS, TENN.

WILLIAM BAL COMPANY

145 W. 42nd St., N. Y. W. 22nd St., N. Y.
NEW CIRCULES NOW READY

Mail Orders Filled Same Day Received
25 Cents Required

Amets
(One to fill)

Kodaks.

First Half
Vanda, Duffett & Co.
Laxing & Danes

Last Half
Arthur Angel & Co.
Lincolnton.

First Half
Hall & Beck
Purdy Hants

Howe & Howe
(Two to fill)

First Half
Happes, Kennedy & R.
(Four to fill)

Windsor.

First Half
Nalanco & Hurley
Hessner Sisters

Brown, Fletcher Trio
Hessner Sisters

First Half
Ailes Tred

Last Half
Do Joy & Harvey
Anderson & Golees

Avonue.

First Half
Do Joy & Harvey
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Robt. Henry Dodge
Fat Barrett
Society

First Half
Cook & Butler
Kerville Family

Three Partners
Connelly Sisters

Do's Women
(One to fill)

EVANVILLE, IND.
New Grand.

(Spills with
Purdy Hants)

First Half
Rice, Carter & Don
Chas. Wilson

First Half
Morton, Chas.
Silver & Duvall

Oliver & Co.
(One to fill)

ST. ST. LOUIS, ILL.
Eber's.

First Half
Owen, Galt
Brins & Brins

First Half
Hessner Sisters
Four Roses

First Half
Grey & Galt
Wesley

First Half
Wesley & Wilson Revue
Wesley & Wilson Revue

ST. DODGE, ILL.
Palace.

First Half
Novelty Trio
Hessner Sisters

First Half
Kerins & Erwood
Hessner Sisters

First Half
Do's Women
(One to fill)

First Half
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LA CROISE.
La Croise.

First Half
Davies & Remond
Stanley & La Brack

Three Partners
Connelly Sisters

Do's Women
(One to fill)

LA CROISE, WIS.
The People's

First Half
Dunbar & Turner
Wartman Bros.

(Two to fill)

LINCOLN, NEB.
Orpheum.

First Half
Morton, Chas.
Silver & Duvall

Oliver & Co.
(One to fill)

LA CROISE, WIS.
Mason City, ILL.

Regent.

First Half
Marie Schoen
Four Partners

First Half
Geo. & Lilly Gordon
Nevins & Erwood

MINNEAPOLIS.
New Palace.

First Half
Richard Wally & Co.
Shirley Sisters

First Half
Chas. Mason & Co.
Boh Hall

First Half
Mortons Dogs
Grand

First Half
Frank Coby & Co.
J. Edmund Davis & Co.

First Half
Fiddler & Sheldon
Five Floridians

MILWAUKEE, WIS.
Palace.

First Half
Coates & Crackerjacks
Wartman Bros.

First Half
Morgan & Gray
Sawyer, Kennedy & R.

First Half
Imperial Troupe
Hessner Sisters

First Half
Joe Whitbread
Musical Spillers

First Half
Lavinia & Iman
Bennett Sisters

First Half
Galetha's Monks
(One to fill)

MADISON, WIS.
Orpheum.

First Half
Lavinia & Iman
Sawyer & Brennan

First Half
Three Bennett Sisters
Falls Bros.

First Half
Falls Bros.
Falls Bros.

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Falls Bros.
Falls Bros.

OSKALOOSA, IA.
Orient.

First Half
Parks & Butler
Mae Page Taylor

(One to fill)

First Half
Alley & Co.
Landon & Thomson

(One to fill)

OSKOSH, WIS.
Majestic.

First Half
Latter & Butler
Karl Kary

(One to fill)

First Half
Butler & McGee
Ellisbach Bros.

(Two to fill)

ROCHESTER, WIS.
Metropolitan.

First Half
Davies & Remond
Stanley & La Brack

Three Partners
Connelly Sisters

Do's Women
(One to fill)

ROCKFORD, ILL.
New Palace.

First Half
Piano & Bingham
The Family

First Half
Bert Harry Gordon
'Lack of a Tooten'

(One to fill)

First Half
Mary Gray
Kara & Strang

First Half
Dance (Two to fill)

ST. PAUL, MINN.
First Half

Smith & Hall
Darling Saxophone Four

O'Neil & Galt
Three Hickey Bros.

First Half
La Viva
Flick, Jones & Walsh

First Half
McGee & Herry
Jurelle Six

SPRINGFIELD.
Majestic.

First Half
The Hot Watch
Frances Dyer

First Half
The Doherty
John & Gordon & Co.

(One to fill)

First Half
Polka Bros.
Clark & McCullough

First Half
Wm. O'Clair & Girls
Ebert & Carter

First Half
Royal Gascones
Bert & Ernie

SIoux FALLS, S. D.
Orpheum.

First Half
Belmont's Manikins
Fio Adler

First Half
Acropiano Girls
(One to fill)

First Half
Latter & Butler
Karl Kary

First Half
George Dyer
Musical Schom

First Half
Four Minnie
(One to fill)

ST. BEND, IND.
Orpheum.

First Half
Clare & Dunn
Lorraine & Dunn

First Half
Four Lullaby Bros.
(One to fill)

First Half
Belmont's Manikins
Bert & Ernie

First Half
Hessner Sisters
(Two to fill)

First Half
Hessner Sisters
(Two to fill)

First Half
Hessner Sisters
(Two to fill)

First Half
Hessner Sisters
(Two to fill)

First Half
Hessner Sisters
(Two to fill)

ST. LOUIS, MO.
Empress.

First Half
Grey & Butler
Carla & Howard

First Half
Silly Gough
Wesley & Wilson Revue

First Half
Wing & Ah Hoy
Fashion Show

First Half
Gertie Cornalia
Four Kings

Grand.

First Half
Darto & Bialos
Fragrant Boys & Girls

First Half
Leslie & Bol Berns
Ellisbach Bros.

First Half
SIoux FALLS, IA.
Orpheum.

First Half
"Vanity Fair"
Last Half

Kremka
Fio Adler & Boys

First Half
Hundred Clarie & Co.
Moon & Morris

First Half
Fetters Minstrels
SUPERIOR, WIS.

People's.

First Half
Wax & Manning
May & Co.

(One to fill)

William Molen
(Two to fill)

ST. CHICAGO.
First Half

Fravio & West
Santos & Hayes

First Half
Clark & Adler
Hurke & Burke

First Half
Cottee & Crackerjack
Three Melvin Bros.

TERRE HAUTE.
New Hippodrome.

(Spills with Evansville)

First Half
Dwaine June
Widing & Jordan

First Half
What Happened to R.
"All Up in the Air"

First Half
Morgan Golden
ROYAL.

First Half
William Molen
(One to fill)

First Half
Wax & Manning
WATERLOO, S. D.

Metropolitan.

First Half
Whitcomb & Haggard
Georgella Trip

First Half
Falcon & Furman
(One to fill)

First Half
WATERLOO, IA.
Majestic.

First Half
Mary Gray
Lan & Shaw

First Half
Sobell & Branner
(One to fill)

First Half
Cavanna No
Adele Jason

First Half
Edward & Co.
Finnio & Frabito

First Half
Eight Black Dogs
WINNIPEG, CAN.

Coghan, Avery & Otto
Van & Carrie Avery

First Half
Coghan, Avery & Otto
Van & Carrie Avery

First Half
Coghan, Avery & Otto
Van & Carrie Avery

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Coghan, Avery & Otto
Van & Carrie Avery

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Van & Carrie Avery

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Van & Carrie Avery

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Van & Carrie Avery

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Coghan, Avery & Otto
Van & Carrie Avery

First Half
Coghan, Avery & Otto
Van & Carrie Avery

First Half
Coghan, Avery & Otto
Van & Carrie Avery

Bert Howard
Orion Troupe

PANTAGES.
Circuit

CALGARY, CAN.
Pantages.

The Two Pinks
Larkin Sisters

Perkins Bartlett
Harry Rine

Adonis & Dog
ELECTRIC, CAN.

Minstrels
Gibby, Harp & Co.

First Half
Gibby, Harp & Co.
W

PLAYWRIGHTS FIGHT JOINING LABOR UNION.

Twelve to twenty times as many writers of screen and stage works of various kinds had about decided to join the union rank, in the light of recent events, appears to have been premature. At the time it was noted that the stage was set for a big revolt, and recalcitrant managers who had been in the habit of treating playwrights unfairly were forced to make time.

Now comes Jack London, George Ade, Brander Matthews, Winston Churchill and a host of others who positively refused to join. In the case of Mr. London this stand is particularly interesting, as he is the author of "The Iron Heel" and has always defended the union cause.

The protestants, all members of the Authors' League of America, have come together for the purpose of voicing their disapproval of the proposed affiliation of the League with the Federation of Labor. In the opinion of Jack London and his fellow revolters, an affiliation of the Authors' League with a labor organization would be "inappropriate, disadvantageous, unfortunate and dangerous."

There has been much agitation among the League members since April 28, when the executive committee of the League appointed a sub-committee to report on the advisability of taking the step, and the sub-committee after several weeks' consideration, rendered a favorable report.

Since then the union and the anti-union factions have been trying to win over the more tentative members, for an affiliation can only be accomplished through the approval of a majority of the members at a regular meeting.

The protest of the anti-unionists says: "The statement is vague as to the precise way in which affiliation with the Federation of Labor will help to accomplish any of the many aims of the Authors' League. It is barren of definite assurances on any point. It dwells on the advantages of 'standardized contracts' in the publishing, magazine and theatrical business, but it fails to produce any evidence or even any argument that the proposed affiliation would aid in attaining these advantages."

"The statement seems to indicate that the Authors' League may secure the support of the Federation of Labor and its members without in any way obligating on our part, legal or moral, stated or implied, to render to the federation or to its unions any reciprocal support of any kind. Such a proposal is absolutely unacceptable, since it is one sided, unfair and wholly unworthy of the Authors' League."

The protest of the anti-unionists further goes on to say that if the League affiliated with the Federation and was called upon to take action in labor troubles, a most unusual and embarrassing situation would arise.

While many of the younger set in the Authors' League and number of the members of the anti-unionists, the president, Winston Churchill; honorary vice presidents, Hamlin Garland, John Burroughs, Augustus Thomas and Brander Matthews, together with those named in the following list, have signed the protest:

Loula K. Asapher, Porter E. Brown, Irvin S. Cobb, William C. De Mille, Thomas Dixon, Harriet Ford, William Gillette, Kenneth S. Goodman, Oliver Herford, Basil King, John Luther Long, Annie Nathan Meyer, Channing Pollock, Paul West, Kate Douglas Wiggin, Owen Winter.

Some of the signers have threatened to resign from the League if the affiliation is brought about.

ST. JOHN HAS NEW THEATRE.

(Special to THE CLIPPER.)

St. JOHN, Kan., Sept. 23.—F. G. Spencer, the well known manager, has decided that St. John should have a new playhouse, and plans to erect a \$100,000 theatre on North Side King Square, adjoining the Park Hotel, the site having been secured. The construction work will begin next spring.

It will be Mr. Spencer's aim to give to St. John an amusement resort that will be the equal of any theatre in Canada and an architectural ornament to the city.

The house will have a balcony and a gallery, and will have a total seating capacity of 1,500.

WANTED DIVING GIRL

Solid year's work. First class theatres. Two shows per day. Send photo, references. State what dives you can do and salary, to GEO. F. HERFRAGE, manager, Hip-Hip-Hooray Girls, week of Sept. 24, Gayety Theatre, Omaha, Neb.; two weeks, commencing Oct. 1, Gayety Theatre, Kansas City, Mo.

WANTED FULL ACTING COMPANY

Including Piano Player For Circuit Stock
One Bill a week. Open at once. Address INDIANA AMUSEMENT CO., Elkhart, Ind.

Wanted—One Night Attractions

Dramatic, Melodramatic, Elitist, Burlesque, Etc., for Best Show Town in 25,000 people. Can also use good New Vanderbille Manuscripts.
New Orpheum Theatre, McKeesport, Pa.
Address all communications to LIBERTY VANDERBILLE CONTRACTING CO., Suite 504, Fulton Building, Pittsburgh, Pa.

PLAYS WANTED FOR THE POLI STOCK THEATRES

We will produce New Plays by Well Known Authors, and Manuscripts by New Authors will receive prompt attention. Can also use good New Vanderbille Manuscripts.
JAMES THATCHER, Gen. Mgr., Stock Dept., 1400 Broadway, N. Y.

CHESTER WALLACE WANTS

INGENUITY LEADING WOMAN. INGENUE AND JUVENILE MAN Must be young, experienced, and dependable. Open at Elkhart, Ind. First Night Stock. Two week. Send photograph and full description. Address CHESTER WALLACE, Willoughby, Ohio.

WANTED

INGENUITY, with Speciation, ONE BILL WOMAN, who can play some characters; PEOPLE AND LINES REPLY AND DES. BUS. RES. to double brass. Mail ad. This week. Send photograph and full description. Address CHESTER WALLACE, Willoughby, Ohio.

WANTED, BAND ACTORS

DRAWING ROOM, these being specialists preferred. State lowest pay even terms. Sept. 30, DEXTER; Oct. 3, MONROE; 3, West Millinocket; 4, Fenton; 5, Sherman-Mills. All in Maine. CLAUDE REED.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to THE REGISTRY BUREAU,
NEW YORK CLIPPER, 47 West 20th St., New York.

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled.....
for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

NEW CERTIFICATES ISSUED:
917—Marie Locke. 920—Jack Hanlon. 921—A. R. Taylor. 922—C. W. Schomberg. 923—L. H. Hoad. 924—M. J. Hoad. 925—L. H. Hoad. 926—L. H. Hoad. 927—L. H. Hoad. 928—L. H. Hoad. 929—L. H. Hoad. 930—L. H. Hoad.

FACTS IS FACTS!

Mother Eve was very,
VERY good, but
even She raised Cain.

They read the Good
Book Sunday, and
"Snappy Stories"
Monday.

"There's
A Little
Bit of Bad
in Every
Good Little
Girl"

Most every girl
that's proper, has
someone she
calls "Papa."

There's lots of men
in Hades who were
sent there by the
ladies.

She's the Right Kind---Tie Up to Her---She's a Hit!

The greatest novelty "Girl" song since "Any Little Girl Is the Right Little Girl," and by the same composer, FRED FISCHER, while the same free lyric is by GRANT CLARKE, he who wrote "You're a Dog-gone Dangerous Girl" and "Get Out and Get Under." Wonderful for singles! Knockout for doubles!

"YOU'RE A DOG-GONE DANGEROUS GIRL"

Continues to be the ONE BEST SET novelty song of the year.

"IRELAND MUST BE HEAVEN"

(FOR MY MOTHER CAME FROM THERE!)

Is undoubtedly the best Irish ballad ever published. The lyric, by Joe McCarthy, stands out as a masterpiece, while the melody, by Fred Fischer, is emphatically infectious.

CHICAGO Western Office
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LEO FEIST, Inc.
135 W. 44th St., New York
PHILA.: Parkway Bldg., Broad and Cherry

ST. LOUIS 321 Holland Bldg.
7th & Olive Sts.
SAN FRANCISCO Pantages
Thea. Bldg.

(Continued from page 21)
Stanley & Farrell
Mastersons

PORTLAND, ORE.

Pantages'.
Junior Polter
Bernard & Tracy
Will Keweenaw
Browning & Dean
"The Healer of a Man"

Pantages'.
Schmidt Children
Wood, Kendrick & Phil
Eddie Poyer
Four Cook Sisters

SPOKANE, WASH.

Pantages'.
Herbert Lloyd & Co.
Ward & Faye
Four Sisters
Marshall & Conway

ST. JOSEPH, MO.

Electric.
Temple Quartette
The Jugglers
Last Half
Merrill Ford
The Bimbos

SAN DIEGO, CAL.

Pantages'.
Six Kilkenny Sisters
Brooks & Bowen
"Mirage Question"
Freeman & Dunham Co.
Black & White

SALT LAKE CITY.

Pantages'.
"Mirage of the Desert"
Ed. Biondi & Co.
Amerson & O'Connor
Greene & Parker
Modelle de Luxe

SPOKANE, WASH.

"Not Sundae"
Valentine Fox
Sherman, Van & Hyman
Clifford & Mack
Three Mori Bros.

SAN FRANCISCO.

Pantages'.
Prinkoff-Rose Ball
Beaumont & Arnold
Holmes & Wells
Garcigliotti Bros.
Loy Lester Trio
Clark's Hivallians

TACOMA, WASH.

Pantages'.
Heerleita De Serris
Siskio's Bonifiers
Edna Ang
Latouche
Hess & Hassel Mann

VANCOUVER, CAN.

Pantages'.
Ricoletta Bros.
Great Lester
Crawford & Broderick
Three Harter
Ned Nestor & Girls

VICTORIA, CAN.

Pantages'.
Long Tack Sam & Co.
Five Shirley
Keno & Green
Vayley & Jackson
Will Gilbert & Co.
Dooley & Nelson

WINNIPEG, CAN.

Pantages'.
Three Kestons
"Mr. Insultitive"
Nucker & Winifred

ISLETA, BRUCE & BRODERICK

S. & C. CIRCUIT

Atlanta, Ga.
Piedmont.
First Half
McCallie & Pearson
De Arto & Marguerite
Nichols Sisters
Clifton & Willis
(One to fill)

Great Lorraine & Co.
Blossie & Watson
(Three to fill)

ABERDEEN, S. D.

Billion.
First Half
Deroy & Dayton
Wells, Mobley & White
Ogden & Benson

ATHENS, GA.

Atlanta.
First Half
Brewett & White
Calahan & Calahan
Ray & Ray
Frederic & Merrill
(One to fill)

DE ALMO & MARGUERITE

Clifton & Willis
Nichols Sisters
(One to fill)

BISMARCK, N. D.

Grand.
First Half
Burke & Sedon

CINCINNATI, O.

Empress.
First Half
"Paris Fashion Show"
The Singers
Apollo Trio

DEVILS LAKE, N. D.

Grand.
First Half
Variety
Lloyd & Dayton
O'Brien & Clark

DICKINSON, N. D.

Oregon House.
First Half
Thoy & Bolow
Tudie & Sedon

DETROIT.

Elita.
First Half
Thompson & Berry
Broughton & Turner
Three Ditty Girls
Siskio de Luxe
Minnesota Hunt & Co.

FARGO, S. D.

Grand.
First Half
Ryan Brothers
Palm Beach Beauties
O'Brien & Benson
(One to fill)

Thompson & Griffin
Wells, Mobley & White
Conalia
Olson & Johnson
Giles & Johnson

JANESVILLE, WIS.

Apollo.
First Half
Fox & Fox
Valued & Zell
Geo. Hissler
Palm Beach Beauties

KNOXVILLE, TENN.

Grand.
First Half
Wilbur & Doll
Jules Wood & Co.
Edith Clark & Ross
Marie Russell
Cal. Orange Packers
De LaSalle Street.

MACON, GA.

Macon.
First Half
Seely & Belmont
Vincent & De Noble
De LaSalle Street
De LaSalle Street
De LaSalle Street

MINNEAPOLIS.

Elaine.
First Half
Craft & Myrtle
Gladie & Mack
Corral & Mack
Ogden & Johnson
Harris & Benson
Clifford & Willis
Nichols Sisters
(One to fill)

ST. CLOUD, MINN.

Temo.
(One day)
Thompson & Griffin
Hoy & Bolow
White, Mobley & White
Ogden & Benson
Palm Beach Beauties

ST. PAUL, MINN.

Hippodrome.
First Half
Clifford & Willis
Edith Clark & Ross
Marie Russell
Cal. Orange Packers
De LaSalle Street.

ST. LOUIS.

First Half
Broughton & Turner
Torval's Hooters
Piedmont
De LaSalle Street.

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Torval's Hooters
Piedmont
De LaSalle Street.

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De LaSalle Street.

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Broughton & Turner
Torval's Hooters
Piedmont
De LaSalle Street.

ST. LOUIS.

First Half
Broughton & Turner
Torval's Hooters
Piedmont
De LaSalle Street.

BARNES & ROBINSON

Phonographs.
First Half
Math Bros. & Girls
Jules Wood & Co.
Edith Clark & Ross
Marie Russell
Cal. Orange Packers
De LaSalle Street.

DE LA SALLE STREET.

First Half
Hibbert & Meyers
Barnes & Robinson
Three Lutes
Harry Sydel
De LaSalle Street & D.

DAYTON.

First Half
Johnson & Crane
Phillips
Buck, Harris & Brown
De LaSalle Street
Harry Sydel
De LaSalle Street

GREENEY SQUARE.

First Half
Norton & Noble
Julius Wood & Co.
Edith Clark & Ross
Marie Russell
Cal. Orange Packers
De LaSalle Street.

CHICAGO.

First Half
Ogden & Johnson
Harris & Benson
Clifford & Willis
Nichols Sisters
(One to fill)

ST. LOUIS.

First Half
Broughton & Turner
Torval's Hooters
Piedmont
De LaSalle Street.

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Broughton & Turner
Torval's Hooters
Piedmont
De LaSalle Street.

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Torval's Hooters
Piedmont
De LaSalle Street.

ST. LOUIS.

First Half
Broughton & Turner
Torval's Hooters
Piedmont
De LaSalle Street.

CURRY & GRAHAM

Frank Terry
Billion (Bklna.)
First Half
Duffy & Benson
Herbert & Deane
De LaSalle Street

DE LA SALLE STREET.

First Half
Hibbert & Meyers
Barnes & Robinson
Three Lutes
Harry Sydel
De LaSalle Street & D.

DAYTON.

First Half
Johnson & Crane
Phillips
Buck, Harris & Brown
De LaSalle Street
Harry Sydel
De LaSalle Street

GREENEY SQUARE.

First Half
Norton & Noble
Julius Wood & Co.
Edith Clark & Ross
Marie Russell
Cal. Orange Packers
De LaSalle Street.

CHICAGO.

First Half
Ogden & Johnson
Harris & Benson
Clifford & Willis
Nichols Sisters
(One to fill)

ST. LOUIS.

First Half
Broughton & Turner
Torval's Hooters
Piedmont
De LaSalle Street.

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Torval's Hooters
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Torval's Hooters
Piedmont
De LaSalle Street.

ST. LOUIS.

First Half
Broughton & Turner
Torval's Hooters
Piedmont
De LaSalle Street.

HARRY & ANG. TURPIN

Last Half
Frank & Barry
Murphy & Klein
Bill & Barry
HOBOKEN, N. J.

LYRIE.

First Half
Franklin Don
Jack Remond
Katherine, Cunningham
Joe, & Fowler
Last Half
Nogey
Jennie May Hall & Co.
Bill & Barry

NEWARK, N. J.

Majestic.
First Half
Beed St. John Trio
Joe, & Fowler
Edith May Hall & Co.
Bill & Barry
Three Kimples
Lambert & Fredricks
Three Dolores Sisters
St. Clare Trio
Brown & Jackson
Bill & Barry

PROVIDENCE.

Emery.
First Half
Murphy & Klein
Wilson
"Day at Ocean Beach"
Murphy & Barry
Ward & Long
Lee Welch & Co.
Chas. McLaughlin

NEW ROCHELLE.

LOEWA.

First Half
John & Deiby
Walter & Deiby
Edith May Hall & Co.
Cal. Orange Packers
De LaSalle Street.

TORONTO, CAN.

Yonge Street.
Warner & Corbett
"Whirl of Song & D."
Doris Harris & Four
Balls
Annie Kent
Flying Werts

POLI CIRCUIT

BRIDGEPORT, CONN.

FOLI.

First Half
Vivian & American
Greater City Four
Helen & Huppender
Golding & Keating
"Going Up"
Frank Hartley
Vayde & Brant Nuts
Bonga
Mumford & Thomson
Steve Harrison & Girls

PLANE.

First Half
Reno
Hilton & Sheldon
"Whirl of Song & D."
Ward & Long
Robinson & McLaughlin
De LaSalle Street
(Two to fill)

HARTFORD, CONN.

BHON.

First Half
The Fayres
Fred & Barry
Spencer Charter & Co.

THE SENSATION OF THE SEASON

BOUNCE THE RUBBER BALL

By ROGER LEWIS and ERNIE BERDMAN.

The big encore winner. It's that new novelty dance that you "bounce."
Great for singles, doubles, quartettes and ensembles.

Address FORSTER, MUSIC PUBLISHER, Inc. (Professional Mgr.)
42 COHAN'S GRAND OPERA HOUSE BLDG., CHICAGO, ILL.

NOTE—When in New York, call at T. B. Harms Co., 62 West 45th Street, for "RUBBER BALL."

(MARVIN LEE,
Professional Mgr.)

SOUTH AMERICA IS PLAY STARVED.

MILLER LIKES SAN FRANCISCO.

THEATRE MANAGERS SEEK ATTRACTIONS HERE.

SHURET'S PREPARING TO ENTER FIELD.

Through negotiations recently completed by the Messrs. Shurett and the "Clubs From Brazil" to South America, it was disclosed that the play shortage on the Southern continent is greater than ever before, and offers unusual opportunities to American managers. "The Club From Brazil" is the first but probably will not be the last production that the Messrs. Shurett will dispatch to our state capitals.

Accustomed for many years to import attractions from European producing centers, theatrical managers of Buenos Aires, Rio Janeiro and other large cities of South America were at a loss where to obtain vehicles to fill their expensive houses, when the war called a practical halt to producing by English, French and other theatrical men. For a time they endeavored to supply their own attractions, but, up to the present, native productions of the South American republics have never distinguished themselves in the matter of theatrical production, and, accordingly, their efforts were not crowned with success.

The result is that, having tried unsuccessfully to provide their own attractions, managers of the above throughout the continent are now turning to American producers for aid in keeping their houses open, and it is expected that "The Girl

From Brazil" will soon be one of the first productions that agreed to invade the Southern continent.

A special company of "The Girl From Brazil" will be organized for the tour which is expected to open at the National Opera House, in Buenos Aires, in December. The work of organization is already under way, and the entire company will sail on a Lamport & Holt liner about the middle of November, according to present plans. Hope will be made at Santos, Montevideo, and other points on the way down.

Arrangements for the trip were made with the Messrs. Shurett by the directors of the National Opera House, in Buenos Aires, who are reported to be in communication with other producing and booking firms, also, in an effort to supply good attractions to the patrons of their houses. As described by them, the theatrical scene is literally starving for theatrical attractions.

The Messrs. Shurett have been watching the South American situation for some time, and were well informed regarding its possibilities even before being approached by the Buenos Aires opera directors. If their first venture turns out as they expect it to other productions under their direction, including some of the Walter Garden shows, will be hurried Southward to fill the demand.

WILL MAKE THEATRICAL CENTRE OF THAT CITY.

SAN FRANCISCO, Sept. 25.—Henry Miller has announced his determination to devote a third of each year in this city, producing new plays and duplicating New York successes, without waiting for Eastern producers to send them.

This plan of making San Francisco a play center he is working out with Gottlieb & Marx, and will make all productions at the Columbia Theatre.

May, June, July and August have been selected as the months for the new producing company's occupancy at the Columbia.

LOUIS KELLO KILLS HIMSELF.

WELL KNOWN COMEDY ACTOR TURNS IN FRONT OF SUBWAY TRAIN.

Louis Kello, well known in the musical comedy and legitimate field for many years, threw himself in front of a subway train last week, being killed instantly. Kello was happily married and had recently descended the stage to tour the country in a series of lectures promoting efficiency propaganda. Kello's is the second suicide within a short time of great actors at prominent uptown hotels, as another performer ended his life shortly recently by throwing himself from the seventh floor of the building.

AT THE NEW YORK THEATRES.

NEW AMSTERDAM THEATRE, Near 42d St.
KIAW & ELLANOR'S NEW Musical Comedy.

MISS SPRINGTIME

By EMERICK KALMAN, Composer of "SARL".

THE GREAT MORGAN
PAWERS, JACK WILSON, Herring
Shoos in "The Evolution of
Woman." Musical Comedy.
Nugent & Co. Gole, Harris
& Morry, Tico, Raymond,
Sean Atty, Louis Shios, Cur-
ran, G. P. 41-42.

BELASCO West 44th St. Evening 8:30.
Main, Thurs. and Sat. at 8:30.

THE BOOMERANG

"Booms laughter market."—EVE. MAIL

RIALTO B'WAY & 42d STREET.

Bessie Barricade A Corner in Colloons

in Jangleth. In Marlboro. Mrs. Marshall
Jangleth, Musical Comedy, and the
GORGEOUSLY BY THE OCEAN

ELTINGE THEATRE, W. 42nd St. Eya. at 8:30.
Main, Wed. and Sat. at 8:30.

CHEATING CHEATERS

By MAX MARCIN.

COHAN'S B'WAY & 42d STREET.

SEVEN CHANCES

A comedy, by BOB COOPER MEORUE.

REPUBLIC THEATRE, West 42nd St. Eya. at 8:30.
Wed. and Sat. at 8:30.

HIS BEIDAL NIGHT

With the DOLLY SISTERS

GAIETY BROADWAY & 47th ST.

TURN TO THE RIGHT

HIPPODROME

MANAGEMENT CHARLES DILLINGHAM

STAGED BY R. L. BURNSIDE

PAVLOWA

C. & H. CANDLEM THEATRE, W. 42d St.

THE INTRUDER

COHAN & HARRIS

FULTON W. 42nd St. Eya. at 8:30.

"ARMS AND THE MAN"

A Comedy by GRANT STEWART & ROBERT BAKER

LONGRACE THEATRE, 49th St. W. of Broadway.

H. A. FRAZER WILLIAM COLLIER

NOTHING BUT THE TRUTH

EMPIRE B'WAY & 42d ST. Eya. 8:15.

MARGARET ANGLIN

LYCEUM 42d St. & B'WAY.

CHARLES FROTHMAN OTIS SKINNER

MISTER ANTONIO BOOTH TAKKINGTON.

CIVILIZATION

"Stupendous and Wonderful."—Tribune.

PARK THEATRE TWICE DAILY

HUDSON THEATRE, West 42d St.

POLLYANNA

COLUMBIA THEATRE

SPORTING WIDOWS

BASE BALL

National League

POLO GROUNDS

NEW YORK

SEGUOLA TURNS IMPRESARIO.

PARRAR AND AMATO AMONG STARS FOR SPRING SEASON.

André de Seguola, basso of the Metropolitan Opera Co., is to become an operatic impresario. His season will be for next spring and will begin May 4 at the Grand Theatre, Havana. The date is arranged so that the singers can go directly to Cuba after the Metropolitan season closes in Atlanta.

Clevidine Parrar and Paquale Amato are among the stars who will contract and contract. It is expected that Giovanni Martinelli, tenor, and Giorgio Polacco, conductor of the Metropolitan, will also be mentioned.

AC de Seguola has adopted the unusual plan of opening certain specified secondary roles in the repertoire to competition, and only American singers are eligible to enter the contest.

The opening opera will be "Un Ballo in Maschera" and on the second night, Verdi's "Macbeth" will make her debut in "Tosca."

BIG ORCHESTRA TO CELEBRATE.

PHILHARMONIC TO HOLD JUBILEE SEASON THIS YEAR.

America's oldest orchestral organization, the Philharmonic Society, is now entering upon the seventy-fifth year of its existence, and announces the season 1916-1917 as its jubilee year. The celebration consists of a series of performances to be given in January.

The Greater New York season of the Philharmonic will include twelve subscription concerts on Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoon, all subscription series. Carnegie Hall. In addition five Sunday afternoon concerts will be given in the Brooklyn Academy of Music.

Josef Stransky will begin his sixth season as conductor of the Philharmonic, and he will offer a number of novelties by both American and foreign composers. The soloists of the Philharmonic orchestra will include: Josef Hofmann, Miesha Elman, Frances Alda, Ernest Schelling, Gulonora Norvas, Alma Gluck, Percy Grainger, Thea Kall, Leo Schull, Miesha Gerbold, Julia Culp, Maximilian Blister, Carl Fredberg, Yolanda More, Efram Zimbalist and Margarete Matzenauer.

"ANNABELLE" CAST.

The cast for "Good Gracious, Annabelle," a production of Arthur Hopkins, to be seen on Broadway in October, will include: Thea Kall, May Vokes, Walter Hammer, Edwin Alexander, Brenda Holland, Walter Beggs, Helen Lee, Bob Harding, J. Palmer Collins, Roland Young, Harry C. Brad, Willa Reed and Harry Rogers.

MOTION PICTURES

HARRY ERBE, MOTION PICTURE EDITOR.

NATIONAL ASSOCIATION TAKES FIRM STAND ON CENSOR QUESTION.

FILM MEN ADOPT RESOLUTION VOICING OPPOSITION TO ANY SORT OF GOVERNMENT REGULATION.

At least the film interests of the country represented by the National Association of the Moving Picture Industry, have evidenced a keen desire to get together and present a solid front to those who would be reformers, scheming politicians and general all round busy bodies, who would wreck the picture business, through the medium of drastic censorship laws.

At a meeting of the National Association, held in the Hotel Astor, New York City, last Friday afternoon, the question of the organization's attitude on censorship was decided once and for all.

Henceforth the many different minded factions of the industry must be bound by the sense of the National Association meeting's viewpoint as expressed in the following resolution: "Resolved, That it be the sense of the Board of Directors of the National Association of the Motion Picture Industry that we are opposed to the legal censoring of any motion pictures in any State or in the nation."

Among those who made the motion picture principle of censorship was D. W. Griffith. The creator of "Intolerance" and "The Birth of a Nation" has suffered large financial losses in the past three years, due to the ignorance of local and State censor boards and his opinion of those who would practice this twentieth century form of intolerance was given in rather unmistakable terms. Mr. Griffith said in part:

"Once Federal censorship is established what power can break it? Who will stand a chance of arguing with the United States government? Who would be able to object if the censors objected to Mary Pickford smoking a cigarette in the first act?"

"Seriously, gentlemen, I believe that Federal censorship means the end of the motion picture trade as an art, industry and form of speech. Not even the stage or the press could survive as forms of speech under Federal censorship. If we would use our weapons in fighting what censorship already exists instead of seeking to impose more burdens on ourselves, we would be doing the logical thing. There has been no concentrated effort to fight the evil, with the people behind the movement. Why not try that first and then, if necessary, go after Federal censorship? Personally, I shall devote my time in that event to chasing the sharks that have been inflicting your careers. In California we have fought and defeated censors. Why not fight here on the same lines instead of putting ourselves in a position where we will be hanged before we have committed a crime?"

Lee Ochs, Martin Littleton, Wm. A. Sessby, Adolph Zukor and several others also spoke against the establishment of any form of government censorship of pictures.

POLITICAL FILM CAUSES ROW.

A fine little Donnybrook has been started over the introduction of religion into the presidential campaign via the medium of a two reel motion picture.

Hal Beld made the film which depicted President Wilson asleep at his desk, while a cut-back showed Villa and his bandits ravishing him and committing other unspeakable crimes in Mexico way.

The *New York Times*, in an editorial, rapped the film so hard that the Republican campaign managers decided to eliminate the movie mentioned objector's account. The producer, Hal Beld, came in for an especially strong punning. While no names were mentioned, the *New York Times* pulled out the homonymy of a man whose own record would hardly stand the spot light glare, picting the President of the United States in such an unfavorable light.

The film, in its revised form, will be used as Republican propaganda in the interests of Candidates Chas. B. Hughes, in the forthright preceding election.

"WHERE ARE MY CHILDREN?" BANNED.

The Universal's so-called uplift feature, "Where Are My Children?" has been finally banned in the State of Pennsylvania by a judicial decision rendered last week in the Philadelphia Court of Common Pleas.

Judge O'connor in reviewing the case, which came before him as an appeal from the Pennsylvania Censor Board's edict barring the film from the screens of the Keystone State, upheld the contention of the latter body that the picture depicted the picture as one "tending to debate or corrupt morals."

"IS ANY GIRL SAFE?" NOT IN NEW YORK, OPINES JUDGE.

"Is Any Girl Safe?" cannot be shown in New York City, according to the decision of Supreme Court Justice Cohan. The feature with the alleged sociological spirit idea struck a snag when it was exhibited at the Maxine Elliott Theatre two weeks ago, in the form of an application for an injunction applied for by License Commissioner Ball.

The Anti Vice Film Co., who own the New York rights to the film, secured a temporary stay, but the picture was withdrawn pending a final decision in the case.

Justice Cohan's decision barring "Is Any Girl Safe?" is based on Section 1140 of the Penal Law, which forbids "corruption of the morals of the public."

SUING SHEEHAN FOR \$75,000.

Winnie Sheehan, general manager of the Fox Film Corporation, was made the defendant in a breach of promise suit for \$75,000 last week. Julia Beaubien, a chorus girl, brought the action in the New York Supreme Court.

PHYSIC'S NEW CO.

Wray Physic entered the magnate class last week. Wray has a new film company, of which he is the president, general, and the only owner of \$250,000 to make pictures with. The home offices will be in New York, with manufacturing headquarters on the Coast.

MISS WALKER RECOVERING.

Lillian Walker, who was recently injured in an auto accident, is recovering.

MOROSCO MISQUOTED. PICTURE MAGNATE EXPLAINS.

In a recent edition of *The Green Book* Oliver Morosco, who has large film interests as well as important stage connections, was quoted as a apparently saying that the picture business was on the wane. Furthermore, the general tone of the interview would seem to indicate that Mr. Morosco had a rather small opinion of the motion picture as a form of entertainment.

Now, according to Oliver Morosco, the foregoing is all wrong, and he has issued a statement, which follows, setting forth his real views:

"I have carefully gone over the article in *The Green Book*. A great many of the things quoted as coming from me staggered me quite a little. I do not believe the interviewer intended in any way to misquote me, but merely misunderstood me in several instances.

"My article was based on the moving pictures, and I stated emphatically the interviewers that I thought the future of the moving picture business would depend upon the manner in which pictures would be made; that I thought the cheap class of feature moving picture films would not succeed as they had in the past, but that the high class, well constructed, well acted story would live forever; that I intended in my picture company to make our productions with as much merit and quality as I would the biggest production I made on the legitimate stage, and would fight as hard as I could in the building of a play, or the making of a picture I would try to make one outdo the other in artistic endowment."

"I also said that the moving picture industry of the future would prove a 'survival of the fittest.' At no time did I intend to be received as saying that the high class picture or the worthy picture was on the decline. How foolishly that would be of me, when I am in the picture business, making pictures for the public; and if you will take one clause in the article referred to I think it undoubtedly speaks for itself; I quote as follows:

"There will be a place and demand for photographs containing good stories, good acting, fine production and all that goes to make a good picture, and it will be the companies and producers capable of giving these pictures that will survive."

CHRISTMAN DEFEATED.

The efforts of the M. P. B. League of America to defeat Senator W. T. Christman, who was a candidate for the United States Senate last week, were eminently successful.

Mr. Christman, who insisted the displeasure of the picture folk by his association with the man-Wheeler censorship measure about six months ago, was eliminated as a Senatorial possibility to the tune of four hundred votes, a small but nevertheless sufficient majority.

Theodore Douglas Robinson consequently will be the Republican candidate for Senator at the forthcoming November election. The district Robinson will represent, if elected, embraces the N. Y. State counties of Herkimer, Fulton, Lewis and Hamilton.

O'BRIEN WITH METRO.

Jack O'Brien, who directed Mary Pickford's last picture, has been signed by Metro. He will take charge of all of Jimmy Whalen's future screen appearances.

"KING LION" O. K.

"King Lion" O. K. Theatres, which will be released through Pathe despite all rumors and reports to the contrary. The Pathe Exchange was said to have rejected the feature, but this report seems to have been ill founded.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7. BE SURE TO ORDER YOUR COPY IN ADVANCE.

New York, providing a certain thing now hanging
fire becomes a reality. Pah! More mystery.

FEATURE FILM REPORTS

"THE FEAR OF POVERTY."

THATNHOUSER. FIVE REELS.

Released Sept. 21. By Pathé.

STORY—Modern problem play. Rather old, financial presentation.

DIRECTION—By F. Sullivan. On the whole, good.

ACTION—Stereotyped movie stuff that formerly made the single reel program dramatic.

ATMOSPHERE—Lacking in real dramatic values.

SITUATIONS—Lacking in real dramatic values.

CONTINUITY—Even.

REPERFECT—Not particularly strong.

DETAIL—Well taken care of.

COSTUMES—Modern.

ACTING—Average merit.

PHOTOGRAPHY—By J. J. Lane.

LIGHTING—Ordinary.

EXTERIORS—Good.

INTERIORS—Unconvincing sets.

REMARKS.

"The Fear of Poverty" contains a story with a moral attached that had to be the delight of scenario editors when the movie was truly in their infancy. A spoiled daughter of wealthy parents marries for money instead of following the dictates of Cupid, and subsequently discovers that her lot is made of clay.

The husband turns out badly, of course, spending his time and money on women other than his wife, until financial difficulties prevent the only way out, which is suicide.

Another picture released last week contains almost the identical plot, except that the woman suicide. Technically the picture is about on the average.

BOX OFFICE VALUE.

Will do as one day attraction for smaller houses. Go easy on the advertising.

"THE DAWN MAKER."

INCE. FIVE REELS.

Released Sept. 25. By Trianglo.

STORY—Written for screen by C. Gardner Sullivan. Melodrama.

DIRECTION—By W. J. Connelley. Local with suggestion at times of Canadian North woods.

ACTION—Very interesting.

SITUATIONS—Excellent. Have good dramatic value.

ATMOSPHERE—Good in spots and indifferently suggested in others.

CONTINUITY—Even.

REPERFECT—Strong.

DETAIL—Fair.

COSTUMES—Accurate.

PHOTOGRAPHY—Excellent.

LIGHTING—Excellent.

EXTERIORS—Not always convincing. The Majesty will pass acceptably.

INTERIORS—Average.

REMARKS.

"The Dawn Maker" presents W. S. Hart, in one of his favorite roles as Mr. Hart is always pendente and does not fail when it comes to a first class performance.

As the half-breed son of a Scotch father and Indian mother he gives the contrasting views and visions of both races.

The story is dramatic and quite intense at times. Technically while not quite up to Trianglo's best standard, the production is above the average of a serious nature.

The titles are especially well worded, and wherever words there is entitled to a word of praise. As a whole this is a very fine picture.

BOX OFFICE VALUE.

Two day attraction. Advertise Hart.

WILLIAM A. BRADY
in association with
WORLD PICTURES
present

FRANCES NELSON
and
ARTHUR ASHLEY
in
"THE REVOLT"
MELN WARE'S
GREAT BROADWAY SUCCESS.

From the Story by
ED. A. LOCKE, author of **"THE CLIMAX"**
Directed by **BARRY O'HILL**

"THE SHINE GIRL."

THATNHOUSER. FIVE REELS.

Released Sept. 21. By Pathé.

STORY—Melodrama. Constructed along elements of the story of the heart interest and considerable sympathetic appeal.

DIRECTION—By F. Sullivan. Director did his work well, in bringing to the fore the salient points of the story of the heart interest.

ACTION—Good. The action of the spectator.

SITUATIONS—A little familiar, but the good moments are all made convincing.

ATMOSPHERE—Not particularly strong.

DETAIL—Well taken care of.

COSTUMES—Modern.

ACTING—Average merit.

PHOTOGRAPHY—By J. J. Lane.

LIGHTING—Ordinary.

EXTERIORS—Good.

INTERIORS—Unconvincing sets.

REMARKS.

"The Shine Girl" contains a story with a moral attached that had to be the delight of scenario editors when the movie was truly in their infancy. A spoiled daughter of wealthy parents marries for money instead of following the dictates of Cupid, and subsequently discovers that her lot is made of clay.

The husband turns out badly, of course, spending his time and money on women other than his wife, until financial difficulties prevent the only way out, which is suicide.

Another picture released last week contains almost the identical plot, except that the woman suicide. Technically the picture is about on the average.

BOX OFFICE VALUE.

Will do as one day attraction for smaller houses. Go easy on the advertising.

"THE JUNGLE CHILD."

INCE. FIVE REELS.

Released Sept. 25. By Trianglo.

STORY—Written for screen by Monte Katterjohn. Modern problem play. Local. South American.

DIRECTION—By W. J. Connelley. Local with suggestion at times of Canadian North woods.

ACTION—Very interesting.

SITUATIONS—Excellent. Have good dramatic value.

ATMOSPHERE—Good in spots and indifferently suggested in others.

CONTINUITY—Even.

REPERFECT—Strong.

DETAIL—Fair.

COSTUMES—Accurate.

PHOTOGRAPHY—Excellent.

LIGHTING—Excellent.

EXTERIORS—Not always convincing. The Majesty will pass acceptably.

INTERIORS—Average.

REMARKS.

"The Jungle Child" is a story composed of most of the elements of the story of the heart interest and considerable sympathetic appeal.

The husband turns out badly, of course, spending his time and money on women other than his wife, until financial difficulties prevent the only way out, which is suicide.

Another picture released last week contains almost the identical plot, except that the woman suicide. Technically the picture is about on the average.

BOX OFFICE VALUE.

Will do as one day attraction for smaller houses. Go easy on the advertising.

"THE EVIL WOMEN DO."

BLUESBROCK. FIVE REELS.

Released Sept. 21. By Blue Bird.

STORY—Adaptation of novel by Emil Gaborian. Typical French melodrama. Villainous story with adventure and villainous as central characters.

DIRECTION—By Rupert Julian. Bad.

ACTION—Weak, inconsistent and on the whole.

SITUATIONS—Overdrawn melodrama.

ATMOSPHERE—Lacking in real dramatic values.

CONTINUITY—Rambling.

REPERFECT—Not very strong.

DETAIL—Very bad.

COSTUMES—Average.

ACTING—Not at all good.

PHOTOGRAPHY—By J. J. Lane.

LIGHTING—Very unconvincing looking sets.

REMARKS.

The Bluesbrock Co. has turned out some picture pictures in its short period of existence, but this one should receive the capital award, since to consist of a large letter medal with the words "awful" engraved thereon.

"The Evil Women Do" is one of those dreary novels with little situations, obvious in construction and a villainous plot, ignorantly speaking, which can't be called a picture.

As a whole, the feature consists of very bad melodrama poorly produced and acted, and is about on a par with the State Right stuff the market has suffered with before the feature program came into existence.

BOX OFFICE VALUE.

Might pass in very small picture houses. One day. Small advertising.

"A WOMAN'S FIGHT."

POPULAR PLAYERS. FIVE REELS.

Released Sept. 1. By Pathé.

STORY—Modern melodrama. Written for screen by Aaron Hoffman. Melodrama.

DIRECTION—By Herbert Blaché. On the whole.

ACTION—Rather dull.

SITUATIONS—Overdrawn.

ATMOSPHERE—Lacking in real dramatic values.

CONTINUITY—Even.

REPERFECT—Not very strong.

DETAIL—Fair.

COSTUMES—Modern.

PHOTOGRAPHY—Good, bad and fair.

EXTERIORS—Unconvincing in several places.

INTERIORS—Average.

REMARKS.

"A Woman's Fight" is not an average movie feature that will pass in the smaller houses, but a considerable adverse criticism in the picture class happens to crash into it in its playing career.

The plot in question treats of the landable effort of a woman who wins the mistress of a thief to win the respect of the community.

According to the story, the picture is not her former criminal lover tries to blackmail her, and she escapes by playing a very clever game.

The picture is a compromise. Pulling to accomplish his end purpose, the picture is a compromise. It is by the scenario writer, not however, before he can be called a picture.

Thurlock Bergen is the minor, and gives a very fine characterization of the character of the woman, and passes acceptably.

BOX OFFICE VALUE.

One day. Small advertising. Suitable for middle grade and small houses.

"METRO PICTURES"

are the Box Office Pictures because every Metro Star is a Box Office Attraction

The Newer, Better, Finer Production is Demanded by the Public

Give them

CLARA K. YOUNG (HERSELF).
The biting Clara Kimball Young (Herself) is being extensively used by the Greater New York Loew Circuit this week, the Selznick picture star having consented to appear at the local vaudeville theatre in person, as an added attraction to "The Common Law."

MACBETH IS BACK.
Arthur Macbeth has been re-appointed to the post of publicity purveyor for the B. B. Moss enterprise. Mack will hold forth in the Godfrey Building, and from that point of vantage bombard the news and trade papers with tall tales of his bow's activities.



TAYLOR'S No. 2 \$10.00
CIRCUS REGULATION TRUNK

Strongest and Lightest on the Market. Size 36x18x18.

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 C. A. TAYLOR TRUNK WORKS
 Chicago, Ill., 98 E. Randolph St.
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WIGS and BEARDS

In All Styles and Qualities
THEATRICAL JEWELRY AND
FRAGILE TIGHTS, OPERA ROSE
AND STOOKINGS, FANCY BE-
CADES, VELVETS, SATINS, GOLD
AND SILVER TRIMMINGS, and all
Goods Theatrical.

High Grade Qualities at Lowest Prices
 CATALOGUES and SAMPLES upon request. When
 writing for Catalogue, please mention what goods
 are wanted.

SIEGMAN & WEIL
 8 W. Cor. 27th St. & Madison Ave.
 NEW YORK
 The Theatrical Supply Emporium

WARDROBE PROP TRUNKS, \$5.00

Big Bargains. Have used, also a few second hand innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.

For STREET and STAGE WEAR
 We specialize in stock Wigs.
 The Wiggy (17 N. State St. Chicago)

PLAYS
 CATALOGUE of Professional and Amateur Plays
 Musicals, Melodramas, Jokes, Recitations, etc.
 Make-Up Goods, Etc., sent FREE.
 BIG TIME ACTS, PARODIES, etc. Catalog for
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THE CLIPPER RED BOOK

AND DATE BOOK

For Season 1918-1919

It contains the names and addresses of Man-
 agers, Vanderbilt and Dramatic Agents in New York,
 Chicago, Boston, Philadelphia, Pittsburgh, San
 Francisco, Canada; Music Publishers; Theatrical
 Clubs and Societies; Moving Picture Firms, and
 other information.
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 Send this Coupon and 5c. stamp for a copy of
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 AND DATE BOOK
 (Over 1000-1917)
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 IN NEW YORK AT BROADWAY AND
 LONG ACRES SQUARE
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 "The Very Heart of New York"

ABSOLUTELY FIREPROOF

350 ROOMS 350 PRIVATE BATHS
 Every Modern Convenience European Plan Exclusively

ABE MIERS, Manager of Cafe. Drop in at any time

Single rooms, hot and cold water \$1
 Single rooms, private bath \$2.50 and up
 Suite, parlor, bedroom and bath64 and up
 Suite, parlor, 2 bedrooms and bath85 and up

The Best 50 Cent Dinner in New York
 C. A. HOLLINGSWORTH, New York City

QUICK DELIVERIES OF COSTUMES, TIGHTS AND WIGS

WE ARE MANUFACTURERS Send to for Fully
 Our Rental Department Contains Over 3,000 Costumes.
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LARGEST ASSORTMENT IN THE WORLD. Books for home use—
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Satin slippers in stock in
 all colors. Entire compa-
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 Every Stage and Street shoe
 requirement is satisfied here
 1554 B'WAY N. Y.

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Cotton Tights, very good quality,
 1 pair, 10c. Worsted Tights,
 1 pair, 15c. Pure Silk Worsted
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